

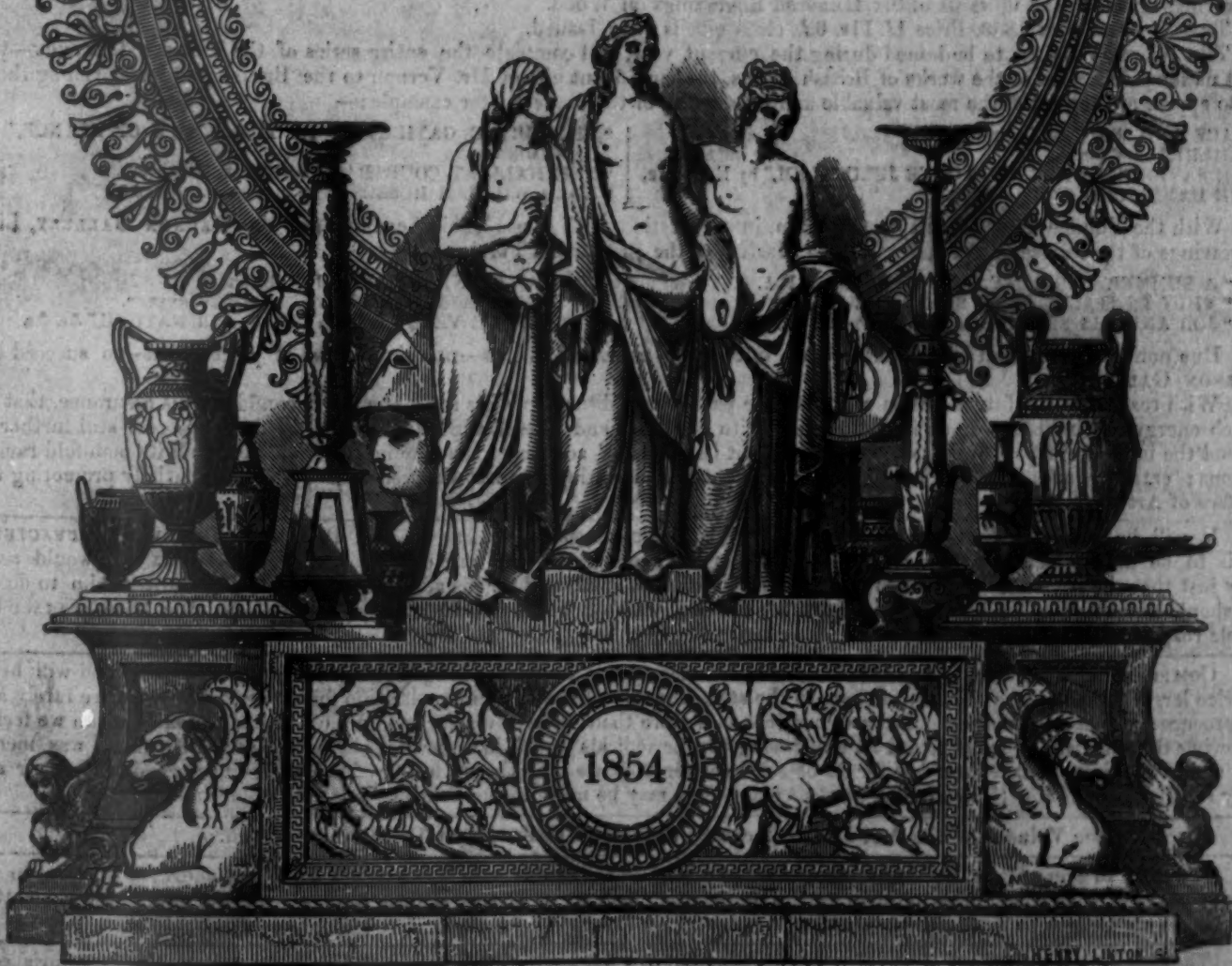
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2. VAL ST. NICOLA. Engraved by R. WALLIS, from the Picture by J. D. HARDING.
3. LORD WILLIAM RUSSELL, 1683. Engraved by C. H. JENNS, from the Picture by A. JOHNSTON, in the Vernon Gallery.
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Post Office Orders should be made payable to Mr. GEORGE VIRTUE, 25, Paternoster Row.



## THE ART-JOURNAL.



LONDON, FEBRUARY 1, 1854.

ESSAY ON POTTERY AND THE  
FICTILE ART.HISTORICALLY, CHEMICALLY, AND  
PRACTICALLY CONSIDERED.

BY APSLEY PELLATT, M.P.



I contemplating the beneficence of the Deity, how ought we to admire the rewards which Providence bestows upon healthful industry. The wisest of men has said, "In all labour there is profit;" so that the curse pronounced upon man's original

transgression, "By the sweat of thy face shalt thou eat bread," has been transmuted into a blessing.

Labour is the substratum of the world's wealth.

It is that which raises us in the scale of nations, pays the interest of our National Debt, supports our glorious voluntary institutions for sustaining art and science, for healing the sick, and for restoring to society those who have wandered from the paths of virtue and morality.

Labour invigorates the intellect, gives to science its discoveries, and opens up to us the hidden sources of Geology and Chemistry, brings near the far distant objects of Astronomy, magnifies the minutest glories of his creative power, and enables the master-mind of man to superintend the systematised factory with all the appliances of science, invention, and practical experience; thus, by division of labour and mechanical power, affording a fair return for capital, and remunerating wages of labour to thousands of male and female operatives,—gratifying both to the patriot and philanthropist, and a blessing to the nation.

Industrial Art produces a demand for agricultural produce; the labour of the mechanic or artisan has a reactive force upon the labour of the plough, the harrow, &c., and thus acting and reacting upon each other, the social condition of the mass is elevated in the enjoyment of nutritive food; often adding thereto the conveniences and even elegancies of life—advantages which, in former ages, were confined almost exclusively to the wealthy.

Among cottage comforts, not the least pleasing to the eye of the philanthropist is a good supply of useful crockery, and if, in the luxuries of the middle classes, we find an improving taste for useful and ornamental earthenware and china, its possession is the gratifying indication of the result of successful industry. Rising higher, among the upper classes we find drawing-room cabinets, mantelpieces and tables decorated with the more costly and beautiful forms of vases, or fictile busts and statuettes; indicating that other various branches of high Art are cultivated in relative proportion, whether in engravings, paintings, or statuary; and that, therefore, the wooden platter having been gradually disused by its more cleanly, smooth, and healthful fictile substitute, a great advance is made in the onward progress of civilisation.

Domestic vessels, from the coarse brown pan to the elegancies of the table, utensils for the

laboratory, larder, dairy, &c., for sanitary arrangements, with glazed drains, &c., demonstrate the usefulness of the potter's art, and prove that every day the manufacture is becoming of greater national importance, especially as England abounds with clay and coals, the latter being at the very foundation of our social industry, and of far more importance to our prosperity than the gold mines of California or Australia.

On the Continent we find that the elegancies of life have had greater attention than the useful. Foreign manufacturers have been chiefly occupied in supplying china vases, pendules, and lamps, for cabinet or mantelpiece, and, therefore, excel us in that branch of ornament; while the British potter has varied his forms, and studied new and elegant patterns for tea, table, and dessert services, that useful department of luxury of the fictile Art, which has advanced far beyond its Continental competitors. The Exhibition of All Nations in 1851, has afforded other practical illustrations of the stimulating advantages of mutual teaching by competition and rivalry; showing that all may derive improvement not only in their special manufactures, but in general manners, customs, and the higher appreciation of the arts and elegancies of life.

"These are the gifts of Art, and Art thrives most  
Where Commerce has enriched the busy coast;  
He catches all improvements in his flight,  
Spreads foreign wonders in his country's sight;  
Imports what others have invented well,  
And stirs his own to match them, or excel:  
'Tis thus, reciprocating each with each,  
Alternately the nations learn and teach."

At present, England admits all foreign china at a nominal duty, but the Continent will not take our glass, china, or earthenware in return, except at a prohibition duty; notwithstanding, English china, especially that covered all over with raised flowers, in imitation of the Dresden, was, a few years since, to be found in almost every china warehouse in the Palais Royal, and other depôts in Paris. Great quantities of the *finer china wares*, I have no doubt, evaded the high duty, and have been smuggled into France. The ordinary table-services of English earthenware, and all useful ornamental domestic articles, are cheaper and of a far superior quality than can be made in France; large French earthenware factories are, however, still kept going by the artificial aid of government protection. It is said that Great Britain has a larger number of skilled workmen than any other nation in Europe, and she still preserves her just fame for high quality, especially in machinery, cutlery, glass, earthenware, china, and many other branches of British manufacture.

For the introduction of novel designs, Paris is the mart of Europe; still, as the advancing intellect of England receives a higher artistic education, through our museums, picture galleries, illustrated publications, and our Schools of Design (which will not fail, ultimately, to impart taste to native talent), there can exist no reason why we should not also successfully compete with our talented neighbours in the *poetry of Industrial Art*.

Under the terms ironstone, stoneware, earthenware, and porcelain, frauds have been constantly practised upon the public, by unfair and disgraceful competitors improperly stamping counterfeit appellations upon the ware. To enlighten the public, and to enable buyers of English fictile manufactures to discriminate, is an act of justice both to the seller and consumer. Clear vibratory sound, silky evenness of surface or glaze (neither too dry, nor too rich (or fat), compactness of the interior, or body (as shown by its fracture and semi-transparency), are the never-failing tests of quality of all descriptions of porcelain.

The terms china or porcelain ought never to be applied to any wares unless they possess the before-mentioned qualities, and a greater or less degree of transparency; all other terms for ware apply to ironstone, earthenware, or opaque fictiles. A ware, therefore, possessing clear sonorous powers, and a rich or fat glaze, with a fine texture of body, and of an equable semi-transparency of hard china or *porcelain (dur)*, is entitled to the highest rank in this useful

and interesting branch of chemical and mechanical Art.

The Chinese, German, Dresden, Berlin, French, especially Sèvres, and also many English productions, have attained a superiority of quality scarcely to be surpassed; it must, however, be admitted that the foreign hard transparent china is in durability much superior to the English, but to a certain extent this hardness is attained by sacrificing other advantages, such as variety of forms and capability of colouring.

Opaque English ironstone may also be termed hard china, and is quite as compact as any foreign; but it has no transparency, and therefore must be ranked in the second order of merit.

There are numerous terms indicating superior quality marked on earthenwares of an ordinary character, used as decoys; they are more or less soft, and however beautiful the surface or colour of the glaze may appear, are only entitled to the third rank of merit, being wholly opaque and more or less liable to craze, somewhat like old cracked china.

The last or fourth class of wares termed dry bodies, are those having no glaze whatever, or very slightly glazed, and semi-transparent in the body, as unglazed jugs, mortars and pestles, also opaque stoneware, as made at Vauxhall and Lambeth, first introduced by Wedgwood.

The Chinese were the originators of hard china, and, so far as the ware is concerned, the moderns have not materially excelled them, but in the beauty of European outline, or in the ornamentation, we are far in advance of that extraordinary, but stereotyped finality nation.

The materials composing the glaze and body of chinaware were for ages kept a profound mystery, but through Father Francis Xavier d'Entrecôle, a Jesuit, and Baron de Botticher, an alchemist, the discovery was made; the account of the latter it may not be uninteresting briefly to detail.

Baron de Botticher was originally a druggist's assistant, subsequently the confidant of a celebrated alchemist, who dying, he became possessed of his papers. The King of Saxony, hearing of his fame, enticed and confined him in his castle of Albrechtsstein in the year 1817, where at this moment the celebrated works at Meissen are carried on by the King of Saxony, and where the Baron was for years incarcerated, in the vain expectation of transmuting the baser metals into gold. He effected what was of superior value to Dresden; he succeeded in finding mineral materials for white hard china (clay and glaze), and manufactured specimens of porcelain crucibles, that ultimately caused large china-works to be founded, producing a quality equal in hardness, and possessing all the essentials of, Nankin porcelain, and which ultimately found its way to Berlin, France, and England, where factories were soon after established.

As all grades of china and earthenware depend for their durability upon the character and extent of their vitrification, much of the success of the potter depends upon the glaze and body harmonising with each other. Under the intensity of the required caloric, a heat that would fuse and refine glass, and in some instances much greater, as the glaze has a tendency to expand and the body to contract, no small skill is necessary to prevent fracture and a liability to craze, (a separation of the glaze from the body in irregular small fissures).

Glass is a complete vitrification; the fictile wares are incomplete vitrifications, for were the caloric pushed to its utmost intensity and duration, both the body and glaze of china would be nearly as perfectly vitrified as glass.

China is much more highly vitrified than earthenware; the advantages of china for domestic purposes, are, economy, cleanliness, and capability of resisting sudden heat and cold without fracture: and in these respects it is superior to glass (which cannot be annealed so permanently as china). Glazed common earthenware can be afforded much cheaper than glass, for pipes, sanitary purposes, &c.

Hard china may be known by its vitrified or polished fracture; the glaze, as it were, penetrating entirely through the body. The fracture of soft china shows a somewhat dry





porous body in the centre of two layers or surfaces of glass, and earthenware has a still more decided dryness in the body and glassy covering for the glaze. Hard china requires to be slightly fired in the bisquit kiln, and hard-fired in the glaze kiln, so that the glaze penetrates through the body. Soft china, on the contrary, is severely fired in the bisquit, and the slight firing which the glaze receives prevents its becoming so homogeneous as hard china, and it receives only a mere glass coating upon the body. A common brick has in it the impure materials of soft pottery, being a silicate of alumina, with an excess of the latter, which makes it easy of fusion, and may serve as an illustration for soft china or earthenware.

A fire brick is the same chemically but with an excess of silica, and is hardware, or China, as compared with the common brick. It is also of much greater specific gravity.

The history of ancient pottery may be said to be both sacred and profane. The Scriptures, Old and New, have many illustrations and similes drawn from the potter and his art, expressive of facility of execution, and the fragile nature of burnt clay vessels; thus, in illustration of the power of the Deity, the prophet says, "And he shall come upon princes as the potter treadeth clay." (Isaiah xli. 25.) Again, in censuring man's resistance to his Creator, "Shall the clay say to him that fashioneth it, What makest thou?" (Isaiah xiv. 9.) "Hath not the potter power over the clay?" (Romans ix. 29.) Also in the sublime exhibition of God's power and punishment: "Thou shalt dash them in pieces like a potter's vessel." (Psalm, ii.)

The Egyptians were known, at a very early period, to have practised this art; especially in the execution of statuette mummies and effigies of their deities, many of which have been exhumed from the tombs of Thebes and other places.

The Greeks, in their vases and paterae, have conveyed to us materials of high artistic execution, both of ware and colouring: and the British and foreign museums have large collections of these splendid reminiscences of former luxury and Fine Art.

The Etruscans also afford convincing proofs that the pottery of the inhabitants in the vicinity of Vesuvius—whose crater poured forth its liquid fire and destroyed a whole city, the exhumation of whose tasteful treasures are now decorating our museums with elegant vases of originality, beauty of form, and occasionally accuracy of execution—can scarcely be excelled by modern Art, although executed above two thousand years ago. Similar to these are some that our countryman, the persevering traveller Layard, has exhumed and placed in the British Museum, among which are paterae with exquisite interior decoration. These are the foundation of all true classic taste and design for outlines of vases, &c.; and, it is said, were suggested by comic sections.

France and Europe are much indebted to Reaumur, who porcelainised glass by firing it with gypsum. In 1739, he found similar minerals, in quarries near Limoges, to the kaolin and petunse of China; which enabled him, as Botticher had done, to imitate and even excel the admired Oriental productions. This amiable, intelligent, and patriotic philosopher devoted the greater portion of a long life, at St. Cloud, to making analyses of every description of china-ware. After much labour and numerous disappointments, his reasonings were fully demonstrated, and the following were the results:—

That when a substance is fusible at a known temperature *per se*, as he found petunse, and mixed with another known substance, *per se* infusible at any temperature, as he found kaolin—the fused result will be a vitrified chemical durable compound, like all hard china, and similar to the body of Japan or Chinese porcelain, such as was used for the celebrated Chinese pagoda, 300 feet high, with nine stories, erected 400 years since, at Nankin, and which still shows no signs of decay or decomposition. These experiments suggested in 1739, the French hard china; the announcement was made in the Academy of Sciences of Paris, ten years after the death of Botticher, and was the cause of the establishment (under royal authority)

of the celebrated Sèvres manufactory. Then rapidly followed the china-works of St. Cloud, Fauxbourg St. Antoine, Paris, Chantilly, Villeroi, and Orleans; also Naples, Florence, Vienna, Frankenthal, and Berlin.

Dr. Sherrard visited Paris soon after, and brought the Royal Society of London specimens of the native minerals, and of the prepared petunse and kaolin.

Notwithstanding the great fame of the Continental china, England soon after began to make superior soft china at Chelsea, Derby (both since discontinued), Worcester, Coalport, Stoke-upon-Trent, and other parts of the Staffordshire potteries, which were highly meritorious in execution, in all the ornamental and useful departments of the art; it is, however, far inferior in hardness, although probably equal in nearly all other qualifications to the best of the Continental china; nor has England, in her recent use of the decomposed granite, which gives two substances of the same nature, as petunse and kaolin, advanced her porcelain to the position of hard china—not, probably, because she is unable to do so, but because she has substantial reasons of a manufacturing and commercial nature for doing otherwise.

Hard china, with every caution in the firing, through the intensity of the heat of the furnace, is liable to get out of shape and become otherwise defaced by specks, dry edges, &c., so much so, that in Paris, white china has no less than four choices or qualities. Such is its great liability to get out of form, that French manufacturers seldom resort to novel or fancy forms for tea, table or dessert china, &c.; so that for the last fifty years the same oval dishes and ancient cups and saucers continue to be manufactured; while in England the forms of cups and saucers, tureens, ewers, and basins, and other useful ware are constantly occupying the inventive powers of manufacturers and modelers for novelty, which the inferior intensity of the heats of their china-kilns enables them to accomplish—(overhanging or fancy forms not being liable by intense heats to drop or become misshaped or defaced): therefore except some untoward accident occur, nearly the whole contents of a kiln are successfully fired, and can be sold with fewer imperfections and at considerably less prices than the hard china. Extremes should be avoided, excessive hardness involves waste and becomes costly; on the other hand, china too soft or tender would be injurious; British manufacturers have succeeded in attaining the desideratum of giving a pleasing surface and colour, and moderate hardness of glaze and body, which with fair usage will last as long as fashion or the usual term of human life can render it desirable, and at a reasonable price.

The ancient Sèvres *porcelain tendre* is still highly prized, but perhaps from being too soft was discontinued. If France were in equitable free trade competition with England (by reducing her import duties on china), it is highly probable that she would be driven by motives of economy to the English system of making a china hard enough to stand the friction of fair usage, with a glaze not liable to craze, and of a lightness and capability of accuracy of form which give English potters great control over the success of fancy forms, and which experience has shown cannot be obtained in hard china.

Sir George Staunton, who accompanied Lord Macartney on his embassy to China in 1797, observed on his journey to Canton several excavations caused by extracting from the sides of the adjoining hills the petunse so useful in the manufacture of porcelain, which he thus describes:—"This material is a species of fine granite, or compound of quartz felspar and mica, in which the quartz seems to bear the largest proportion. It appears, from several experiments, that it is the same as the *growan* stone of the Cornish mines. The micaceous parts in some of this granite (from both countries) often contains some particles of iron, in which case it will not answer the potter's purpose. This material can be calcined and ground much finer by the improved mills of England, than by the very imperfect machinery of the Chinese, and at a cheaper rate than the

prepared petunse of their own country, notwithstanding the cheapness of labour there. The kaolin, or principal matter mixed with the petunse, is the growan clay, also of the Cornish mines. The *whashe* of the Chinese is the English soap-rock, and the *shekan* is asserted to be gypsum. It was related by a Chinese manufacturer of that article, that the asbestos, or incombustible fossil stone, entered also into the composition of porcelain."

A village or unwalled town, called Rütchin, was not very far distant from the traveller's route, in which three thousand furnaces for baking porcelain were said to be lighted at one time, which gave to the place at night the appearance of being on fire. The genius or spirit of that element is, indeed, the principal deity worshipped there. The manufacture of hard porcelain is said to be precarious, from the want of some precise method of ascertaining and regulating the intensity of the heat within the furnaces, in consequence of which their whole contents are sometimes baked into one solid and useless mass.

Whatever claims other nations may assume to priority of invention, as regards common pottery, the Chinese have, undoubtedly, the merit of being the originators of hard porcelain.

The unglazed wares, called dry bodies, should be placed in the fourth class, and may be termed *terra-cotta*. The following is extracted from the *Art-Journal* of December, 1847.

"The term *terra-cotta* simply signifies burnt clay, and may thus be appropriately applied to the most ancient objects connected with the plastic arts, such as cups and sepulchral urns. The materials of these, in many instances, being nothing more than pure clay baked in an oven; yet the makers appear to have exercised as much skill and ingenuity in the formation, as if they were working in marble or metal, producing articles destined to last for ever; so that, in no instance, is the taste of the ancients displayed to greater advantage than in the efforts of the potter. The perfection of these specimens of antique art may, perhaps, be attributed in a considerable degree, to the nature of the material of which they are composed; its pliability enabling the workman to mould his work to any form, as well as permitting him to remould it or retouch it by the addition of fresh clay, till he was satisfied of its entire correctness. This capability of alteration has been beautifully referred to by the prophet Jeremiah, 'Then I went down to the potter's house, and, behold, he wrought a work on the wheels, and the vessel he made of clay was marred in the hands of the potter, so he made it again another vessel, as seemed good to the potter to make it.'"

The ancient Britons, Anglo-Saxons, aboriginal Indians, as well as the Jewish nations, Phœnicians, Egyptians, Grecians, and Romans, have all possessed their *terra-cotta*, or more highly finished unglazed and occasionally glazed pottery, and knew well how to turn it upon the wheel (as now practised at the Vauxhall or Lambeth potteries), exactly upon the principle of the machinery described (and as the glass-makers to this day knead clay used for their pots or crucibles) by the prophet Isaiah. Quoting again from the writer in the *Art-Journal*, he says:—"Undoubtedly the potter's art was carried to a great perfection by the Egyptians, many of whose designs appear not only in the particular objects themselves, but are of frequent occurrence on their monuments. In making the pottery, some of the vessels were unavoidably broken in their passage to and from the furnace, and such as were unsound would crack when exposed to extreme heat; hence heaps of pieces were accumulated about the furnaces, which afforded shelter to numerous reptiles. 'Though ye have lien among the pots,' is a phrase still used in the east to denote a state of degradation."

The most artistic designs and the greatest variety of models in common burnt clay are those recently executed in France, generally known by the name of Beauvais ware. The German lava ware, in that department of pottery, also shows considerable advance. Although the designs are not so pleasing, the fineness of the clay and execution are far superior to the French.



The Romans established their art of pottery in the countries which submitted to their government, and Britain acquired a knowledge of the ceramic art from their conquerors. There were discovered at Castor, Northamptonshire, two Roman kilns, viz. one for bisquit and the other for glaze, somewhat of a conical form, four to five feet diameter, with seggars and vessel wares, &c., in the last stage of manufacture; many similar discoveries elsewhere in England have been reported in various archaeological periodicals. Some Roman specimens of a red colour, in the possession of Mr. Roach Smith, are beautifully embossed in animals and borders, of dry body very much resembling the ancient Chinese decorations and ware on teapots, many of which are wrought with figure patterns, but others in flowers and running designs artistically embossed and highly finished. Ancient India and Japan had also their share of merit in this character of pottery; some ornamental foliage growing out of the stem and root, forming a flower-vase, suggests an advancement in design and execution, to which, but for the actual specimens handed down to us, we should (from the paucity of history on the subject) be indisposed to give credence; and it is not improbable that the Chinese and Indians were unaware of each other's productions, although their taste and necessities led to similar inventions and a resemblance in style, simultaneously.

Statistics of the Staffordshire potteries become daily more interesting. The Staffordshire potteries, the principal seat of the pottery trade, comprise parts of several parishes, and extend in the whole length a distance of eight miles, consisting of Stoke, Burslem, Lane End, Etruria, Tunstall, Hanley, Shelton, &c. The two latter are as one town, and are the most populous; taking all the townships of the Potteries as one population of artisans engaged in china and earthenware manufacturing, including also Tunstall, Lane End, Stoke-upon-Trent, &c., the total would probably be 50,000 of men, women, and children, employed at the rate of 10s. to 15s. per week on the average, requiring an annual payment of above 1,500,000*l.* for wages alone, better wages perhaps than any other staple trade of Great Britain. Supposing therefore that the whole kingdom should add another 20,000 population of potters, the entire annual wages would not fall far short of 2,500,000*l.* sterling. Probably two hundred pounds weight of pure gold are annually consumed for gilding china, scarcely any of which returns again into the melting-pot, when once it has been dissolved for china decoration.

A digression may be pardoned to show the evils of strikes of workmen. In fourteen factories only, in the Staffordshire potteries, on the strike in 1836, 3500 men, women, and children, were thrown out of employ, which, with a proportion of colliers, crate-makers, &c., incurred a loss in ten weeks of 31,168*l.*; and at sixty-four other manufactories in ten weeks, ending Jan. 30, 1837, the number of hands out of work was 15,660, incurring a loss in wages to potters, engravers, painters, colliers, &c., of 157,442*l.*

Making the total loss to operative potters	£152,516
Colliers, crate-makers, and engravers	19,332
To the manufacturer	16,462
<b>Total</b>	<b>£188,610</b>

Porcelain clay, or kaolin, is found in primitive rocks, among granite in Cornwall. Constituents of kaolin are—

Silica	52
Alumina	47
Oxide of Iron	0.33
	99.33

Some clays shrink one-twelfth in the drying and firing; those shrink least that have most silica. China clay of Devonshire contains sixty parts of alumina, twenty of silica. Felspar or petunse constituents are

Silica	62.83
Alumina	17.02
Lime	3.00
Potash	15.00
Oxide of Iron	1.00
	96.85

China clay, or kaolin, and felspar, or petunse,

are both the proceeds of decomposed granite, and the chief materials for the manufacture of china. Felspar is fusible, and with sufficient heat will make an opalised glass.

Flint is silica in a state nearly approaching to purity; viz.,

Silica	90
Lime	0.50

If two pieces are rubbed together sharply, light is produced; they give phosphorescent light by slight friction in the dark, and emit a peculiar smell. Yellow spots on flint are indicative of iron. Flint is burnt calcined, and ground in water between mill-stones. Flint cannot be fused by an ordinary furnace without the addition of an alkali, or metallic substance.

Clay is a silicate of alumina, and varies in the proportions of its constituents; that which contains most alumina, is most readily fused. Clays have a peculiar smell, called argillaceous; they are opaque, and non-crystallisable. Clays absorb water with tenacity, and make a strong paste, which, dried and fired, hardens, so as to strike fire with steel. The odour of clay is said to be from iron; pure clay having no smell.

Granite decomposed by the caloric of nature, leaves its residuum, petunse and kaolin; the former being principally silica and infusible, *per se*, and the latter, kaolin, being composed of alumina and potash, and fusible; the chemical constituents being well ascertained, the potter may avail himself of any form of silica, ground flints, or fritted sand, or any alkaline or other chemical product that will answer for kaolin. The potters, therefore, avail themselves of the following materials:—

Cornwall Stone, a substitute for petunse and kaolin.
Flint, or kaolin.
White lead.
Cullet, or broken flint-glass, for common glazes, but lately much disused.
Soda.
Potash.
Arsenic.
Nitre.
Borax.
Oxide of Tin.
Manganese.
China clay, or kaolin.
Carbonate Barytes.
Gypsum.

Clay is thrown into a tub, having in its centre an upright shaft, with cutting knives fixed to it, and the tub being of a conical form, the widest end upwards, the clay is forced down to the smallest end, from one knife to another, thus being constantly cut and pressed, till forced out of a hole at the bottom. When it has been thrown several times into this mill and worked through, it will be fit for use. The old plan of mixing clay, still used in China and elsewhere, is by treading with human feet. The lumps of clay so prepared are put into a vat containing water, also with an upright shaft worked by machinery, and revolving and agitating like a cylindrical butter churn, so as intimately to mix the clay with the water, to make a sort of pulp or slip. Dilution of clay is considered of a proper consistency, when a pint of it weighs 24 oz. The flints are placed into a sort of lime-kiln, and burnt, and, while hot, thrown into cold water, when they become cracked, and are easily broken into small pieces for grinding in a mill, of an ingenious nature, worked by steam power, made of Chert stones, one stone grinding upon another in water, reducing the flints to an impalpable powder; 24 oz. of slip flint is also the right specific gravity for the flint mixture with water, to make slip of the right consistency for mixing with the clay slip in suitable proportions. The fluid mixture of clay and flint is then passed through sieves, and pumped into the slip kiln. The slip kiln is a sort of long trough of firebrick, fifty to sixty feet long, with heated flues passing under its whole extent, for evaporating the water; occasionally the contents must be turned over and agitated, to keep the flint, which is heavier than clay, from sinking and hardening the bottom of the mass.

The proportions of clay and flints are usually secrets; perhaps an average of 1 flint to 3 clay is about the quantity. The clay or paste thus tempered and prepared undergoes the further process of slapping.—If done by the hand, which

was formerly the only mode, a mass of fifty or sixty pounds weight must be placed upon a slab, frequently cut through and through with a wire, and as often hurled one mass upon the other with all the strength that a powerful man can exert, so that, at the commencement, if two pieces of clay were differing in colour, the work will not be considered finished until all air-bubbles are excluded, and the aggregate mass appears of one homogeneous tint and texture. Machinery for slapping or *blunging*, of the same nature as the pug-mill, with revolving, cutting, and pressing knives, as formerly described, now supersedes hand slapping. Flint and gypsum, and old, broken, ground china, are generally mixed with the china clay, or kaolin, of France, for glazes. It is said that at Limoges, in France, where the best clay is found, the mixture for china body may be bought ready mixed and fit for use at about three halfpence per pound, English money, a great advantage to small manufacturers.

The Colebrookdale china is extremely durable, and harder than many English chinas, but not so hard as the French, Berlin, or Chinese. Its glaze is composed of—

27 parts of ground felspar,
18 parts of borax (borate of potash),
4 parts of Lyme sand ground,
3 parts of soda,
3 parts of china Cornwall clay.

This mixture, fritted or melted together, and ground to an impalpable powder, is then made into a slip by mixing it with water, to the specific gravity of 24 oz. to an imperial pint.

The mixtures for earthenware glazes are endless in variety. One for cream colour, and another for blue, printed, will suffice.

Ground Cornwall stone, or petunse	23 parts.
Flint	12 "
Broken flint glass	17 "
White lead	48 "

Another glaze, for blue printed ware—

Cornwall stone	25 parts.
Carb. lime	3 "
Flint	10 "
Litharge	46 "
Borax	16 "

The glaze used at Sèvres is almost exclusively composed of felspar. The following glaze is said to be used in some parts of France for hard china.

<i>French Glaze.</i>	
Ground flints . . . . .	11 parts.
Ground porcelain . . . . .	8 "
Crystal of calcined gypsum . . . . .	12 "

The proper proportions for glaze must be studied and harmonised with the body, or crazing will be the result.

The meritorious enthusiast, Bernard de Palissy, is said to have made immense improvements, although a draftsman and surveyor in France in the reign of Henry III., in this branch of his art. The reproaches of his wife and family for his so frequently demolishing and rebuilding his furnace, and using part of his furniture owing to the want of money to procure fuel, he outwardly bore with cheerful countenance, although his mind was full of bitterness and disappointment, and ultimately his undaunted perseverance was rewarded with amazing success. He became eminent as a lecturer in the sciences, as a wealthy manufacturer, and was for France in the renaissance ages what Wedgwood was for England in modern times, the father of the pottery of high Art.

He was a Protestant, and too liberal to keep his sentiments to himself; and some of his facts telling against the dogmas and frauds of the priests, he was dragged to prison and died therein.

He had an interview with Henry III.—"My good man," said the King, "if you cannot conform yourself in the matter of religion, I shall be compelled to leave you in the hands of my enemies."—"I am already willing to surrender my life, and could any regret have accompanied the action, it must assuredly have vanished upon hearing the great King of France say 'I am compelled.' This, sire, is a condition to which those who force you to act contrary to your own good disposition can never reduce me, because I am prepared for death, and because your whole



people have not the power to compel a simple potter to bend his knee before images which he has made."

It is said the Chinese calcine a sort of agate, which no doubt contains a large portion of silica, to every 1 oz. of which, 2 oz. of lead are added and mixed together for making a varnish or covering, which adds to the natural whiteness of the bisquit. It is this peculiar glaze that is stated to be used for the crackled china; probably the separation of the glaze into crystallised irregular forms with fissures between may be caused by the ground calcined agate glaze not being sufficiently mixed with its solvent, the lead, or alkali causing irregular thicknesses of glaze, which, annealing badly, contract irregularly, and in a greater proportion than the bisquit body, and thus produce the cracked effect. So highly valued was the white porcelain of China, that it was dignified by the name of Precious Jewel of Jao Tchou.

Good glazes are essential to perfect China or pottery (with the exception of garden pots, water-coolers for India, wine-coolers and a few vessels for ordinary use); ware without glaze would be comparatively useless, as its rough porous surface would harbour dirt, and be more disagreeable for table use than the old wooden platter.

Common salt or chloride of soda is the simplest and cheapest glaze, as it is thrown into the upper part of the kiln when the ware is at a certain degree of temperature, so that the saline vapour not only glazes the surface but penetrates into the body. This vapour glaze is chiefly used for common stoneware fired without seggars.

Dip glazes may be simple or compound; alkaline being the simple, fritted with silica; metallic substance mixed with the above, being the compound.

Flint glass is often used as a glaze in combination with alkalies and other chemical substances, and will therefore class among the compound glazes.

The felspar glaze (kaolin) would rank among the simple, the constituents being silicate of potash and alumina, a natural production; the lime and oxide of iron being in such small quantities. The constituents are—

Silica	66
Alumina	18
Lime	1
Potash	12
Oxide of iron	1

Rose's analysis 98

The real hard glazes of China, Japan, Berlin, Dresden, and Sevres, are chiefly, if not wholly, of felspar calcined and ground to an impalpable powder; for soft porcelain glazes, every manufacturer has his own secret mixture; the following will serve as compound specimen of glazes—

Cornwall stone, or grawn (kaolin)	20 parts
Flint	10 "
Cullet	40 "
Red lead	14 "
Nitre	6 "
Cornwall grawn	23 parts
Flint	12 "
Cullet	17 "
White lead	48 "
Grawn	25 "
Carbonate of lime	3 "
Flint	10 "
Litharge	48 "
Borax	16 "

The above materials are sometimes fritted separately, and ultimately mixed together before grinding.

The peculiar effect of what is called the flowing blues is owing to salt being thrown into the bisque kilns during the firing upon the printed ware.

Tinted glazes are used of various colours for blue printed ware, &c.; the glaze is usually tinted of the same colour with a small portion of cobalt.

Smear is a term used by potters for a sort of semi-glaze which is made by adding to earthenware glazes common salt or a carbonate of potash. Washes for seggars are made of common glazes, with additions of lime, common salt, carbonate of potash, or cheap alkalies.

Dry bodies are a finer sort of terra-cotta for making the following wares:—chemical utensils,

stone, jasper, pearl, cane, drab red, black, Egyptian fawn, brown ornaments, vases, &c., and lastly, parian; many of them are so vitreous in bisquit as scarcely to need the use of glaze; they are somewhat transparent and susceptible of nearly as high degree of finish as marble. The late Mr. Wedgwood brought it, particularly the black cane and jasper, to its present degree of perfection. The more modern parian ware is of the same character, but with this essential modification, that it has a better semi-transparency, more like alabaster and marble, and is therefore well suited to statuary figures, busts, &c. The old pearl or china bisque ware is too opaque for imitation of works of Art, usually executed in marble.

The colours of china and earthenware, like glass, are required of a vitrifiable nature, and consequently must be formed of metallic oxides. The treatment, however, varies, as the heat for fixing the colours in china is very much less than is required for making coloured glasses. The following are the chief metallic oxides used with fusible glasses or fluxes, to cause the colours to adhere to the glaze; when used under the glaze, little or no fluxes are necessary.

Blues.—Cobalt, with the oxides of tin and zinc, to give opacity and to vary the tints.

Green.—Oxide of copper, or chromate of copper, for delicate fine green, protoxide of chrome.

Red.—Nitrate of iron; muriate of manganese.

Yellow.—Antimony and chromate of lead.

Black.—Oxide of platinum, or iron in excess, cobalt and manganese.

White.—Arsenic and tin.

Gold.—Is used as precipitated by tin or alkali, from a solution of gold in aqua regia, or acid, or, as it is termed, the Cassius precipitate.

Silver and gold lustres need no burnishing, the metal being mixed with essential oils and fatty matters.

Seggars, in which articles are preserved from the smoke and vapour of the kilns, are made of fire clay, and old ground seggars, and like the glass-makers pots, are equally important in the manufacturing results. They are turned or moulded, and piled one upon another, the upper acting as a cover to the lower. Clay seggars must resist the greatest possible heat, and considerable weight, which, when filled with ware, will be many hundred weight.

Two conditions are necessary in order to establish potteries for earthenware and china, viz., seggar clay and coals, in the same district; and it so happens that the geological structure of the earth is favourable to this association of these materials in alternate layers.

The Staffordshire potteries possess these two desiderata, but draw nearly all the clay for making the ware either from Devonshire or Cornwall, which is conveyed partly by vessel and partly by canal.

As common salt glazed stoneware needs no seggars, large quantities are made in London and its vicinity.

The processes of manipulation in pottery are extremely simple, viz.: moulding and casting, throwing and turning. Plaster of Paris is found the cheapest and best material for making moulds. It is merely mixed in cold water and dropped upon the wax or clay model, the facing being about the consistency of cream; the thickening the mould, for purposes of strength, may be of a coarser plaster, and of greater consistency. The whole mass soon sets without the least possible shrinkage, and relieves from the original die or model with sharpness and exactitude of surface; and when slightly baked, will produce forty or fifty articles, when the mould becomes useless. Plastic clay, however yielding in its nature, by repeated pressure, ultimately blunts the sharpest lines of the plaster mould.

Permanent moulds of burnt clay, and other porous bodies, have been tried, but partly owing to contraction and other objections, they have been abandoned. Metallic moulds are useless, not being porous, so as to allow the moisture and air of the clay to exude while under severe pressure.

For works of Art the moulds consist of a great many pieces, to allow of undercutting, as it is termed; but for simple articles, as plates and dishes, where there is no undercutting, one

mould is sufficient. Hollow oval moulds for tea-pots, tureens, &c., are made in halves.

In the case of hollow vessels, pressed from prepared flatted clay like rolled pie-crust, the surplus is cut off and the two pieces united together by means of slip. Before firing, the articles thus moulded are placed in warm rooms, on shelves, heated by stoves for drying.

Casting teapot-spouts, or small hollow vessels, requires slip, of the consistency of cream, to be poured into the plaster mould, whose porosity hardens the exterior of the slip by suddenly depriving it of its moisture; the remaining fluid portion of the slip is emptied out of the mould, leaving the cast article of the thickness required, which is regulated by the time the slip is kept in the mould. The contraction is greater in casting than pressing, the former is only used under special necessities.

Throwing.—The most ancient potter's disk wheel is that which is placed horizontally and connected with a vertical spindle, the lower part working in a bed of timber, or the floor, and the upper part of the spindle in the timber of the higher portion of frame of the chair on which the workman sits to form the lump of clay into useful hollow forms; the power to produce the rotatory motion is effected by the workman's foot. Connected with the above upright iron shaft and potter's wheel, is the rotatory horizontal table, upon which the lump of clay is thrown, and the workman dipping his hands into water, with considerable tact, which practice only gives, with the hand presses outside, and the thumb at first inside, and afterwards both hands manipulating the crude lump inside and outside, repeatedly dipping his hands into water, and then either with the fingers or a wood or iron sectional tool produces the required vessel; after being gauged by a profile of wood, it is cut off the stand with brass wire and placed in the drying room.

Hand-power, by a boy or a man, has been subsequently applied for turning a vertical wheel of large diameter with a crank handle, which with a catgut or other band placed into a groove of a small wheel creates more power than the foot and a considerably greater velocity, which can be increased or decreased at pleasure, the potter having only to direct the turner accordingly.

In the large and more modern extensive factories where steam power is used, all the throwing power proceeds from double cones with straps working at the larger ends of the cones when a slow motion is used, and at the smaller when greater velocity is necessary, and all connected with the motive power of the engine, as used by Messrs. Wedgwood of Etruria, and Messrs. Copeland of Stoke on Trent. The vessel in a "green" state, when finished by turning, smoothing, &c., may have ornaments of small embossed figures moulded from plaster moulds, and made to adhere to vases or jugs with a slip mixture of the clay, applied with camel hair brushes.

Cups, saucers, &c., or other articles requiring to be lathed, are treated nearly the same as wood turning, being fixed to a chuck and turned or smoothed by iron or steel tools, or milled with small steel milling wheels. A regular gentle pressure should be used so as to make the clay compact, smooth, and of uniform aggregated solidity. The turning lathe may have foot power, hand or steam power, as described in the throwing process.

Ordinary handles for cups and jugs are made in endless lengths by pressure of the piston on the clay through a shaped hole at the bottom of the cylinder and cut in suitable lengths.

Stoneware pipes for conveyance of water are made after the same principle, the prepared clay being forced through an open ring at the bottom of the cylinder by power being applied to the piston above, and cut off in lengths of about two feet, as fast as the downward pressure exudes its cylindrical piping; the socket at one end has afterwards to be added by a moulded piece joined to it while green.

Modelling for potters is like every other manufacture requiring originality. Plastic clay is the usual material, although occasionally wax,



mixed with white lead, and worked with the simplest wood or ivory modelling tools, is used.

**Printing.**—The greater part of pottery printing is under the glaze, and done by means of a transfer from copper to paper. A copper-plate is engraved, rather deeper than for ordinary printing, and is rubbed only with a varnish, which being again rubbed off, leaves it only in the engraved pattern. The paper is rubbed on the copper-plate, and takes the impression, which is transferred by gentle hand-friction to the bisque plate, and the metallic oxide, say cobalt, is dusted on, and adheres to the varnish lines. The surplus colour is then dusted off by a fine brush or cotton wool. Outside glaze printing is nearly the same as before described, but the medium of transfer is a glue bat, being of a very elastic mixture of the thickness of calf-skin. The same glue bat is used more than once, but the paper transfer can only be used for one impression. An enormous quantity of paper is used in the Staffordshire potteries, chiefly for printing blue table ware. Circular lines of colour or gold are painted upon plates, or cups and saucers, by means of a simple hand-rotating table or stool, which is kept in motion by the left hand, while the right hand holds a camel's hair brush, which, gently pressing it with colour, gives the finest line with the greatest accuracy.

Copper-plate printing by glue bats, or by means of paper, is comparatively a slow process to that of block-printing by raised type, which, by means of a press machine, will take off at least ten times as many impressions in the same time, and with less injury to the raised type, than accrues to the copper-plate sunk engraving. Mons. de St. Amans, a gentleman residing at Agen, in the south of France, has made many improvements in china, and for several years had an official department at the Royal Porcelain Works, at Sèvres, near Paris, to which he gave the benefit of his inventions. This gentleman also introduced into England his improvements on the Bohemian plan of introducing encrusted figures into glass, which was subsequently patented; and recently a commission has been appointed at Agen, and a favourable report has been made of his method of printing colour and gold from projecting stereotype plates, produced by electro-deposit from fac-similes, or, rather, originals in stone, the pattern being produced on the surface exactly similar to lithography.

In the potteries for the ornamentation of useful ware, such as tea-table and dessert services, division of labour is practised to a large extent, by which women and children earn remunerating wages. What are termed Japan patterns, after the Chinese showy style of colouring, are printed simply in outline, or partly shaded inside or outside the china or earthenware glaze, the dark blue being filled in by hand, more generally under the glaze, and all the reds, yellows, and other colours or grounds, being done by hand.

Many interesting details are necessarily omitted that the space allotted to an ordinary essay may not be exceeded, but we cannot conclude without a few words of well merited praise due to the memory of the late Josiah Wedgwood, Esq., one of the greatest of potters, chemists, and revivers of his art, infusing into it a vitality, originality, and perfection of finish. He was not only the founder of the Staffordshire Potteries, but he moulded exhumed ancient vases for reproduction; he employed, without reference to cost, the finest modellers and men of the highest genius, among others the late Flaxman, whose fame is imperishable. His productions were patronised by monarchs, and the whole artistic world acknowledged his unrivalled merit. He emerged from humble origin by self-education, and rose ultimately to fame and fortune, and had the ceramic art continued to progress as he had left it, there would not have been for several years since his decease a protracted stagnation in onward progress, though recent energy has effected a revival in British Fictile Art.

Wedgwood was a philosopher and a gentleman; he died as he had lived, a philanthropist and a Christian. No man so justly deserved a nation's monument, and his ashes ought to repose in the cemetery of princes.

## WHAT IS HERALDRY?

OR,  
AN ENQUIRY INTO THE ORIGIN AND NATURE  
OF ARMORIAL ENSIGNS,

IN CONNECTION WITH  
HISTORY, BIOGRAPHY, POETRY, AND THE ARTS.

BY WILLIAM PARTRIDGE.\*

HAVING traced the origin of armorial bearings from the enriched shields of the great captains of antiquity, and the descriptions of them handed down by tradition and the poets, through the historic periods, until, under the requirements of the feudal system, and the Crusades, they assume, in the middle ages, very nearly their present system of order and method; it may be remarked that, although, with the altered system of warfare, the use of a shield as a defensive weapon among the nations of Christendom has long since passed away, yet its importance as a mark of honourable distinction has in no wise diminished. Besides the perpetuation of family honours in the emblazoned shield, we find from the time of the Maccabees down to the present that an enriched shield has been considered a gift worthy of the greatest princes to bestow and to receive. When the Jewish ambassadors were in treaty with Lucius the Roman consul and with Ptolemy, they sent as a present a shield of gold, of a thousand pounds.† Hence we have also the Napoleon shield, the Wellington shield, and many others. There is now preserved in the guardroom at Windsor Castle an elaborate shield, which was presented to King Henry VIII., by Francis I., at the Field of the Cloth of Gold. It is the work of Benvenuto Cellini, and represents the life of Julius Cæsar, exquisitely wrought in Damascene work, in steel, silver, and gold, and is a most admirable specimen of art by that accomplished Italian.

But still more recently, the King of Prussia having stood sponsor to the heir to the English throne, resolved to commemorate the baptism of the Prince of Wales, by a suitable present, and none more appropriate than an enriched shield. On his return to Berlin therefore the King gave a commission to Director Peter Von Cornelius, and to the first Privy Architectural Counsellor, Stüler, to prepare the work. It was modelled by the sculptor August Fisher, cast in metal, chased by August Merteus, and the figures cut in onyx by T. Calandrelli. The goldsmith's, enameller's, and carved works were completed by G. Hossauer, goldsmith to the court, and it was finished on the 18th of January, 1847. This magnificent shield, chased in silver and in the highest style of Art, and enriched with gold and gems, is now in her Majesty's possession, and was shown in the Great Exhibition in 1851, very near to the famed Koh-i-noor.

After the shield, the most important feature in Heraldry is the banner. By a banner we understand a piece of drapery, or other object, elevated on a pole, and carried aloft in the battle-field, and either with or without a device upon it; and all the various terms of Flag, Standard, Banner, Colour, Ensign, Pendant, Streamer, Bannerroll, Pennon, Pennoncell, &c., are only technical variations of the same thing. But the general terms, Banner, Standard, and Ensign, comprise all that belongs to the subject in History, or Scripture, or Poetry.

Banners have been in use from the earliest ages. Xenophon gives us the Persian standard as a golden eagle, mounted on a pole or a spear; and the well known eagle of Rome has been already noticed. We find banners very early in use among the nations of Europe. In this country the introduction of banners was clearly of a religious origin. Venerable Bede says, that when St. Augustin and his companions came to preach Christianity in Britain in the latter part of the sixth century, and having converted Ethelbert, the Bretwalda of the Anglo Saxons, (his Queen Bertha had already embraced the Christian faith,) the monk and his followers entered Canterbury in procession,

chanting, "We beseech thee O Lord, of thy mercy, let thy wrath and anger be turned away from this city, and from thy Holy Place, for we have sinned, Hallelujah;" and they carried in their hands little banners on which were depicted crosses. The missionaries were allowed to settle in the Isle of Thanet, and Canterbury became the first Christian church.

From this time religious houses arose in various parts of the kingdom, each of which had its banners in honour of its especial patron saint. Thus the monastery of Ripon had the banner of St. Wilfred. The Monastery of Beverly had that of St. John. Both these banners were displayed in the great fight at North Allerton, in the reign of Stephen, between the forces of King Stephen, commanded by Thurston, Archbishop of York, and those of David, first King of Scotland; and such was the struggle made for the possession of the banners, that this fight was called the "Battle of the Standard." The monastery of Durham had also a very rich banner, made in 1346, and dedicated to St. Cuthbert, and when this banner was brought out in an insurrection, called the "Pilgrimage of Grace," Wilfred Holme very quaintly says, "Saint Cuthbert's banner did cause the foe to flee."

Sir Francis Palgrave has brought forward excellent reasons for believing that the names Hengist and Horsa, who were invited by Vortigern to settle in Britain, were not the personal names of these Saxon chiefs, as proper names were then by no means fixed, but that the terms are equivalent in the old Danish tongue to a stallion or a horse, and that it most probably expressed the device on the banner which these sea rovers carried at their mast-head. A strong corroboration of this opinion is the fact, that from their settlement in Britain, the snow-white steed became the ensign of the kingdom of Kent, and is to this



BANNER OF THE WHITE HORSE OF SAXONY.

day of the county of Kent, and was the ensign of the old Saxons of Germany, before they came here in the year 449. It still forms an integral portion of the shield of Brunswick Hanover, and of the Order of the Guelph, and is most probably the oldest authentic heraldic ensign known in this country.

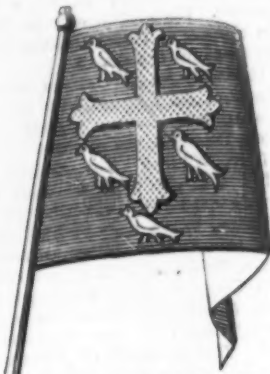
The raven has been regarded from very early ages as an emblem of God's Providence, no doubt from the record in Holy Writ of its being employed to feed Elijah the Prophet, in his seclusion by the brook Cherith; and it was the well-known ensign of the Danes, at the time of their dominion in this country. In the year 742, a great battle was fought at Burford, in Oxfordshire, and the Golden Dragon, the standard of Wessex, was victorious over Ethelbald, the King of Mercia. The banners of several of the Saxon Kings were held in great veneration, especially those of Edmund the Martyr, and of Edward the Confessor. The latter king displayed the ensign here given;—a cross flory between five martlets gold, on a blue field, and which may still be seen on a very ancient shield in the south aisle of Westminster Abbey. When William the Norman set out to invade England he had his own ensign, the two lions of Normandy, depicted on the sails of his ships; but on the vessel in which he himself sailed, besides some choice

\* Continued from p. 5.

† 1 Maccabees, chap. xv.



relics, he had a banner at the mast-head with a cross upon it, consecrated by the Pope, to give sanctity to the expedition. Indeed, it has been the practice in every age for the Pope to give



BANNER OF EDWARD THE CONFESSOR.

consecrated banners wherever he wished success to any enterprise, numerous instances of which might be cited in very recent times. And in our own army down to the present day, whenever any regiment receives new banners (or colours, as the modern term is), the regiment is drawn out in parade, the colours are then blessed by the prayers of several clergymen of the Church of England, and afterwards presented to the regiment by the fair hand of a lady of rank.

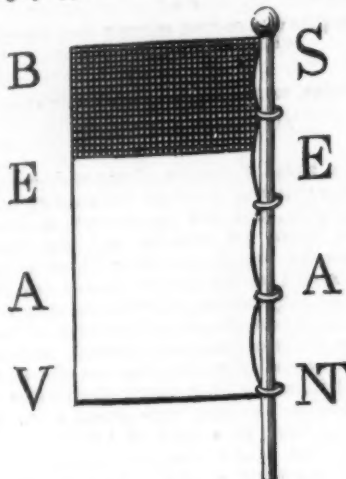
Cæsar has recorded a fine example of patriotism, to the credit of one of his own officers, when he attempted to land his Roman forces on our shores, and meeting with a warmer reception than they anticipated from the Britons, considerable hesitation arose among his troops; but the standard-bearer of the Tenth Legion with the Roman eagle in his hand, invoking the gods, plunged into the waves, and called on his comrades to follow him, and do their duty to their general and to the republic; and so the whole army made good their landing.

When Constantine the Great was on the eve of a battle with Maxentius, we are told that a luminous standard appeared to him in the sky with a cross upon it, and this inscription:—*In hoc signo vinces*. By this sign you shall conquer; and that this so encouraged Constantine and his soldiers, that they gained the next day a great victory.

When Waldemar II. of Denmark was engaged in a great battle with the Livonians in the year 1219, it is said a sacred banner fell from heaven into the midst of his army, and so revived the courage of his troops, that they gained a complete victory over the Livonians: and in memory of the event, Waldemar instituted an order of knighthood called "St. Danebrog," or the strength of the Danes, and which is still the principal order of knighthood in Denmark. Now, taking these legends for as much as they are worth, and no more; what do they prove? Not that this miraculous standard and cross came to the assistance of Constantine; not that this miraculous banner came to the aid of Waldemar; but they prove that such was the paramount importance attached to the sacred banner among the forces, that wherever it was present, it was a great means of inspiring the men with increased confidence and courage, and so contributed to the victory.

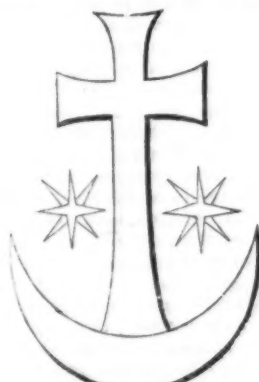
The great importance attached to the banner in the middle ages is not to be wondered at, when we consider that it was a kind of connecting link between the military and the clergy; it was a religious symbol applied to a military purpose, and this was the feeling which animated the Crusaders and the Templars in their great struggle against the enemies of Christianity. The contest then was between the crescent and the cross—between Christ and Mahomet. The Knights Templars had a very remarkable banner, being simply divided into black and white, the white portion symbolising peace to their friends, the black portion evil to their enemies, and their dreaded war cry, "BEAUSANT;" they had also another device, which is here given from a seal belonging to the

Temple, now in the British Museum, and which is highly typical of the Cross rising superior



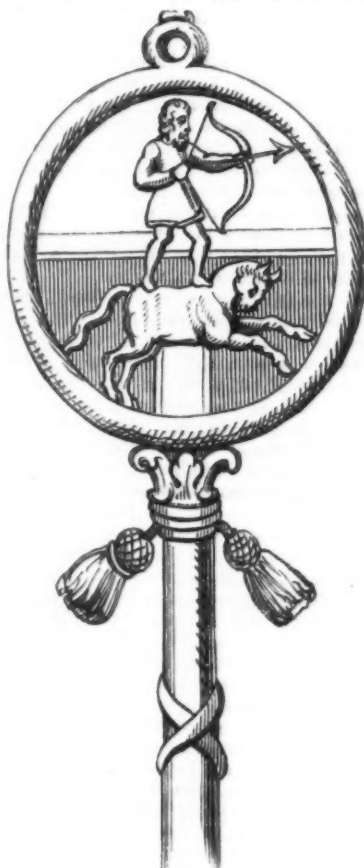
TEMPLARS' BANNER AND BEAUSEANT.

to the Crescent. Both these symbols may be



TEMPLARS' DEVICE.

seen in the roof of the Temple church, London.



ASSYRIAN STANDARD.

We have in the Nineveh sculptures some

highly interesting specimens of the ancient Assyrian standards, consisting principally of two varieties, which are here given. The prin-



NINEVEH BANNER.

cipal archer appears to be drawing his bow, while the standard bearer elevates the standard on the front of the chariot.

The banners in former times appear to have been mostly embroidered. We have the account in the "Roll of Carlaverock," which we shall have occasion to notice again, that the knights in that expedition had their arms embroidered on their banners, and we have an order extant from King John to Reginald de Cornhill, dated 6th April, 1215, ordering him to furnish the monarch with five banners of his arms, embroidered with gold. This beautiful art we know employed the leisure hours of many of the high-born dames in the middle ages, so that while their liege lords were warring abroad, their fair fingers were employed at home in ministering, if not to the sinews, at any rate to the embellishments, of war.

While King Henry VIII. was engaged in his wars in France, the needle of Catharine of Arragon was employed at home in the same cause, and in a letter to Wolsey, she writes, "I am horridly busy with making standards, and banners, and badges." We must here notice an important feature connected with this part of the subject. In the middle ages the King had no standing army, properly so called, but nearly all the great feudal lords held their castles and lands on the condition of bringing so many men into the field whenever the King went to war, and all these men fought under the banners of their several lords. This gave rise not only to a very diversified appearance in the battle field, but sometimes also to equal diversity of opinions and interests. We have, for example, a piquant specimen of the manners of the time, and the way in which these proud barons could afford to brow-beat their sovereign. In the year 1297 King Edward I. had determined to send two armies, one to Guyenne, the other into Flanders; but the Earl of Hereford, who was Great Constable, and the Earl of Norfolk, who was Marshal of England, did not approve of the King's schemes, and refused to take their forces out of England. Turning to Norfolk, the King exclaimed, "By the everlasting God, Sir Earl, you shall either go or hang." Norfolk replied, "By the everlasting God, Sir King, I will neither go nor hang," and so saying he quitted



the King's presence together with Hereford, and giving the signal to their retainers, they all departed to the number of 30 bannerets, 1500 knights, and a much larger number of common soldiers.

Now the heraldic banners of these feudal lords were well known to their own men and



MOWBRAY BANNER.

followers. The crimson banner arrayed with the white lion rampant, was the ensign of the Mowbray, and the men of that division followed



CLARE BANNER.

it; the gold coloured banner, charged with three red chevrons was the ensign of the Clare, and De Clare's men followed that; in like



DACRE BANNER.

manner the escallop shells, the ensign of the Dacre, and the water bougets the banner of De Ros, and those of the other barons; each body



DE ROS BANNER.

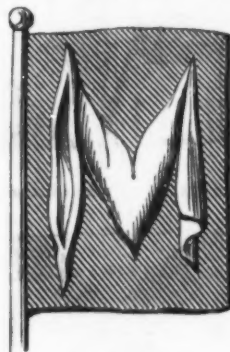
of men knew their own standard, and it was to them a language as intelligible as though their names had been written on their several banners.

After the battle of Agincourt, King Henry V. rode over the field with some of his barons and heralds, and the French king-of-arms Mountjoye, to ascertain, as was then the custom by inspection of the coats of arms, the names and condition of those who had fallen, and they found that on the French side there were slain eight thousand gentlemen, knights, and esquires, and a hundred and twenty great lords who each had a banner of his own. This diversity of banners and ensigns in the field, produced a very picturesque effect, of which the poets of those days have not failed to take advantage, and they are consequently indebted to heraldry for some of their most interesting descriptions. One of the most amusing of these is the "Roll of Carverock," an old heraldic poem, of the English knights who went with King Edward I. to the siege of Carverock Castle in Scotland, in the year 1300; a translation of which was published by the late Sir Harris Nicolas. The author enumerates the name of each knight, with some sly remark on his personal qualities, and then tells us what arms he had on his banner; for example, he

"John Paiguel, a jolly and smart bachelor, well versed in love and arms, had on a green banner a maunch of fine gold."

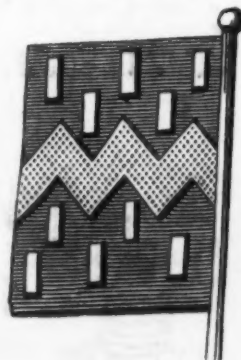
"Good Edmund Diencourt sent his sons with his banner of azure, billeted with gold, and surcharged with a dancettee."

These two banners are here given. In this manner he goes through the whole roll of names,



PAIGUEL BANNER.

one hundred and six in number, and as the descriptions are given in what would be termed good heraldic language of our own day, it is a proof that heraldry has been organised much in its present form, for at least five hundred and



DIENCOURT BANNER.

fifty years. The above Diencourt is the direct ancestor of the Right Honourable Charles Tennyson D'Eyncourt, many years M.P. for the Borough of Lambeth. Other poets, and some of the greatest in modern Europe, have described their heroes in connexion with their heraldic ensigns. Tasso, in his "Jerusalem Delivered," canto i., says,—

"— the gallant Franks advance, the flags  
In whose field azure flame the Golden Lilies;—"

a plain description of the French standard; but notice here that the French arms were then *Semée de lis*, or *Fleurs de lis* strewed over the whole field, as here given; but Charles VI., of France reduced the number to three, which

it has been ever since, and I have long been convinced that by the alteration the French standard was denuded of all its beauty.



ANCIENT FRANCE.

Again when Tasso brings the Christian forces before Jerusalem, in canto iii., he says,—

"And noblest, bravest, foremost, rushed along.  
The gay and versatile Rinaldo, light  
As the wild winds, Erminia knew the knight  
By his bold port, and azure tinted shield,  
Where the bird argent spreads his wings for flight."

This Rinaldo is believed to be the reigning prince of the house of Este, Dukes of Ferrara, and the blazonry of the shield, azure an eagle displayed argent, expresses the arms of that



ESTE, FERRARA.

house. Tasso has another example still more remarkable, when, in canto i., Godfrey of Bouillon is reviewing the Christian leaders and their forces, he says—

"Nor to strong Otho be the verse denied,  
Otho who conquered from the Paynim vilde,  
The shield whereon the snake devours a naked child."

This is a direct allusion to Otho Visconti,



THE ARMS OF VISCONTI, MILAN, AND LOMBARDY.

the founder of that eminent Italian family, which for some centuries possessed sovereign



power in Italy, as Lords of Milan, and Dukes of Lombardy. The tradition has been preserved in that family, that in the first crusade this Otho conquered a huge Saracen, and took from him his shield, on which was portrayed this device, a serpent crowned and swallowing a naked infant. He adopted this for his own coat of arms, and it became not only the arms of the Visconti family, but has remained ever since the acknowledged ensign of the City of Milan, and of the Province of Lombardy. Out of many passages which might be taken from the Bard of Avon, the Poet of all time, I select one for an illustration. In the war between the Houses of York and Lancaster, equally well known as the War of the Roses, because the House of Lancaster had a Red Rose for its badge, while the House of York bore a White Rose; they also bore several other badges, as the Falcon and Fetter-lock &c., but the chief



"THE SUN OF YORK."

ensign of the House of York was a White Rose, emblazoned on the middle of the Sun; thus we see the full beauty of that passage—

"Now is the winter of our discontent  
Made glorious summer by this sun of York,"

where Shakspeare beautifully expresses the success of the Yorkists, by apostrophising their heraldic ensign.

To cite the many passages in Holy Writ, in which the banner is used as a prominent symbol, would be to quote a large portion of the prophecies expressive of power and dignity,

"There shall be a Root of Jesse, which shall stand for an ensign of the people, to it shall the Gentiles seek," &c.

Again, as a rallying-point in time of danger,

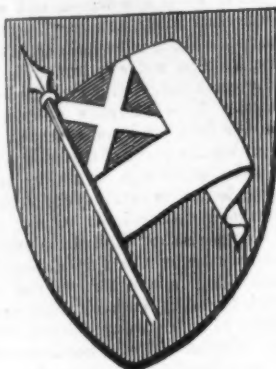
"When the enemy cometh in like a flood, the Spirit of the Lord shall lift up a standard against him."

As I have already shown in connexion with the shield, there was a shield-bearer. So the office of banner or standard bearer was one of considerable honour in every age, and many of our old families are justly proud of being descended from the banner-bearers of our former kings. Sir William Nigel Greasley, of Drakelow, is descended from Nigell, son of Roger the standard-bearer of Normandy, who came into England with William the Norman, and after his conquest of England, received considerable lands in Derby and Stafford, but chiefly at Greasley, where he settled; his son was William Fitz Nigell, from whom descends the present Sir William Nigel Greasley, Baronet. Another family named Waterton is descended from the standard-bearer who carried St. George's banner at the battle of Agincourt,

"And Waterton the banner bore,  
Of famed St. George at Azincour."

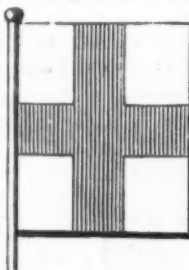
But the family of Bannerman in Scotland, carry the very office in their name, they are descended from a line of considerable antiquity, who were banner or standard bearers to the Kings of Scotland, and from hence they derive the name of Bannerman; and their family shield here given, plainly denotes their office, gules, a banner

displayed argent, thereon a canton azure, charged with St. Andrew's Cross; this family is represented by Sir Alexander Bannerman, of Elsick, Kincardine, Baronet.



SHIELD OF BANNERMAN.

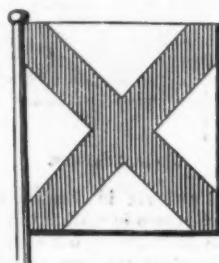
Before quitting the banner, an important point ought to be noticed: the difference between the banner of the nation, and that of the monarch. These are frequently confounded, for want of correct information, both in works



ST. GEORGE'S BANNER.

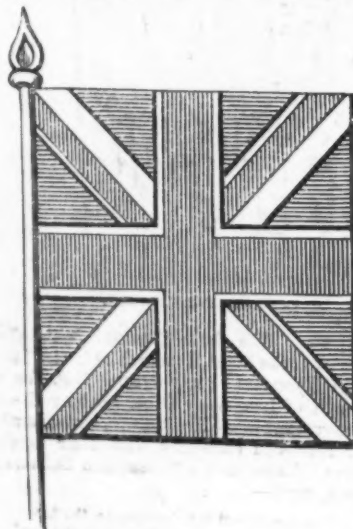


ST. ANDREW'S BANNER.



ST. PATRICK'S BANNER.

of Art, and of decoration. The banner of England is essentially a religious one. St. George being the patron saint of England for many ages past, the Red Cross of St. George



UNION STANDARD.

on a white banner has been the national standard. In like manner Scotland's patron saint being St. Andrew, her banner consists of St. Andrew's Cross saltire argent, on a

field azure; and St. Patrick, Ireland's patron saint, has a white banner, charged with a red saltire; all of which are here given, and from the union of the three nations, we blend them together. Now it is self-evident if you blend equally the two saltire crosses of St. Andrew and St. Patrick, and then lay over all the cross of St. George, you have at once the Union Banner here given, the religious standards of the three patron saints, and it is therefore the banner of the nation.

But the royal standard is a different thing. From the time of King Richard I., and downwards, when the monarch went himself into the battle-field, it was the custom to carry in his presence the King's banner, the three gold lions passant gardant on a crimson field. Now on the principle just named, when we became united with Scotland and Ireland, the royal ensign of England was quartered with the royal arms of Scotland and of Ireland, as



ROYAL STANDARD.

here given, England first and fourth, Scotland second, Ireland third. This is the royal banner, distinct from the banner of the nation, and is only with propriety elevated where the sovereign is residing.\*

### VAL ST. NICOLA.

J. D. Harding, Painter.

R. Wallis, Engraver.

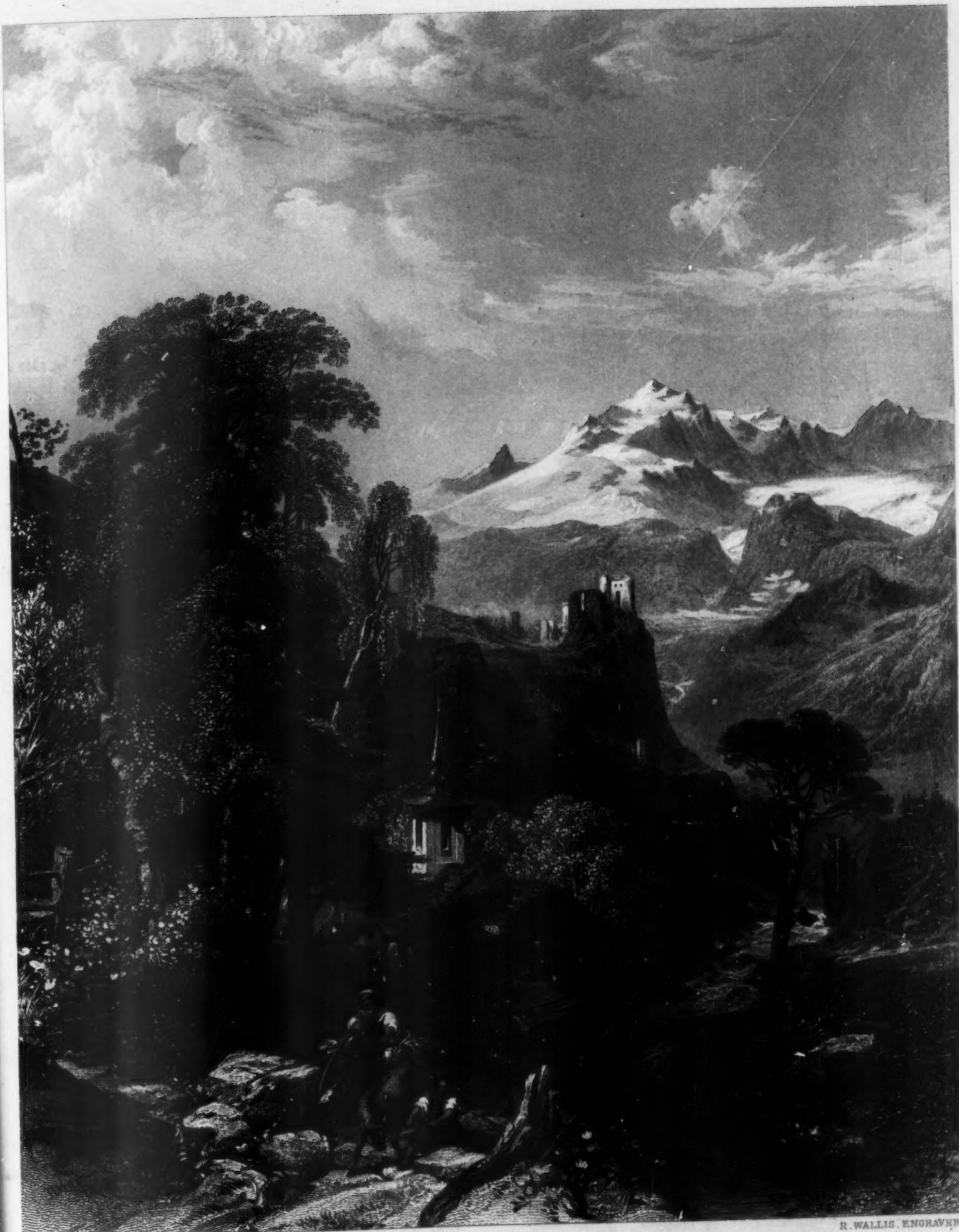
THE plan we have found it expedient to adopt through the present year, to introduce with the remainder of the "Vernon Gallery" engravings from pictures by some distinguished artists whose works are not to be found in that beautiful collection of British Art, enables us to offer an example of one of our best landscape-painters, Mr. J. D. Harding, whose name has a reputation, at home and abroad, second to none of his contemporaries, and whose pencil and pen have done more to create a love and knowledge of Art than those of any living artist: this is an opinion as universal as it is justly merited by his talents and his long and professional services.

By the admirable arrangement of the subject-matter which this painter selects for his pictures, the grace and freedom of his touch, and his skill in producing effect by a judicious management of light and shade, engravings from his works come out in a peculiarly striking and brilliant manner.

The Val St. Nicola lies contiguous to the Pennine Alps, and is west of the pass of the Simplon. Between the eastern side of the Simplon and west of Mount Combin is a tract of land, measuring about thirty miles in length with an average breadth of fifteen miles: this tract is covered with snow, ice, and glaciers. The space which it occupies extends over a surface of about four hundred and fifty miles, yet it contains only two valleys that are inhabited, St. Nicola and Saas: both are highly picturesque, especially the former; the view selected by Mr. Harding is full of beauty.

\* To be continued.





J.D.HARDING PAINTER.

R. WALLIS, ENGRAVER.

VAL ST NICOLA; SWITZERLAND.

PRINTED BY G. VINCE.

LONDON, PUBLISHED FOR THE PROPRIETORS.







### EXAMPLES OF GERMAN ARTISTS.



THE RETURN OF THE PRODIGAL. T. SCHNORR. St. Luke, ch. xv., ver. 21, 22.



**CHRIST BETRAYED.**—G. JÄGER. St. Matthew, ch. xxvi., ver. 49.



## THE GREAT MASTERS OF ART.

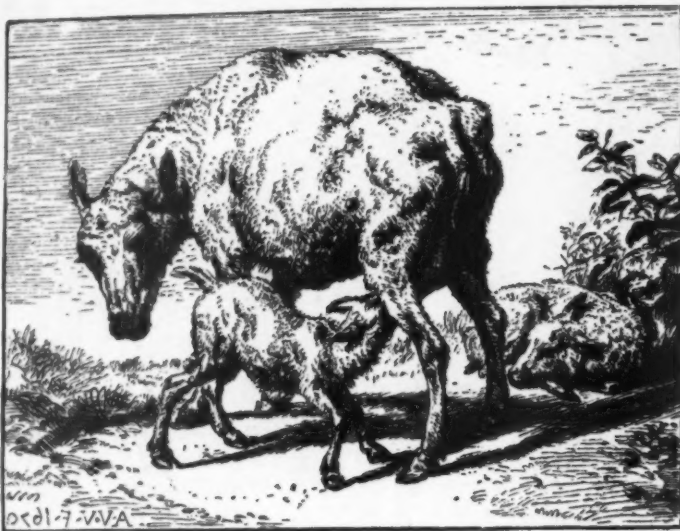
No. XXVI.—ADRIAN VAN DE VELDE.\*

The following just and discriminating criticism on the works of this highly esteemed painter appears in Mr. Smith's "Catalogue," to which we have frequently referred on former occasions. After alluding to Van de Velde's constant and careful studying from nature, the writer observes, "By these means, aided by a lively genius, he arrived at a degree of perfection in the delineation of the several kinds of pastoral animals, that no artist had ever attained. If Paul Potter surpassed him in portraying the sturdy bull, and equalled him in that of the cow, he was decidedly superior to that artist in every other animal; being more correct and elegant in the just articulation of all the parts. His handling is delightfully free and spirited; yet the general effect is singularly melting and tender, requiring to be viewed near (or even with a magnifying glass), in order to discover the exquisite delicacy of the eyes, and other minute parts of the animals. The views which he most frequently represented were an enclosed meadow, or a sequestered woody scene, enlivened by a stream of water, and occasionally varied by a hovel or a shepherd's cottage. Sometimes he would break into

the open country, and animate the landscape with a party of ladies and gentlemen, accompanied by huntsmen and dogs, enjoying the sports of the field. Again he would represent a similar party departing from, or arriving at, the court or park of some noble mansion. Whatever chance placed before him, whether it were

Adrian Van de Velde, (for he was only thirty-three years old at his death,) and the number and character of his works, he must have laboured most assiduously; Smith describes one hundred and fifty-eight in his "Catalogue," and about twenty in his "Supplement;" we must not forget too how much of the artist's time was

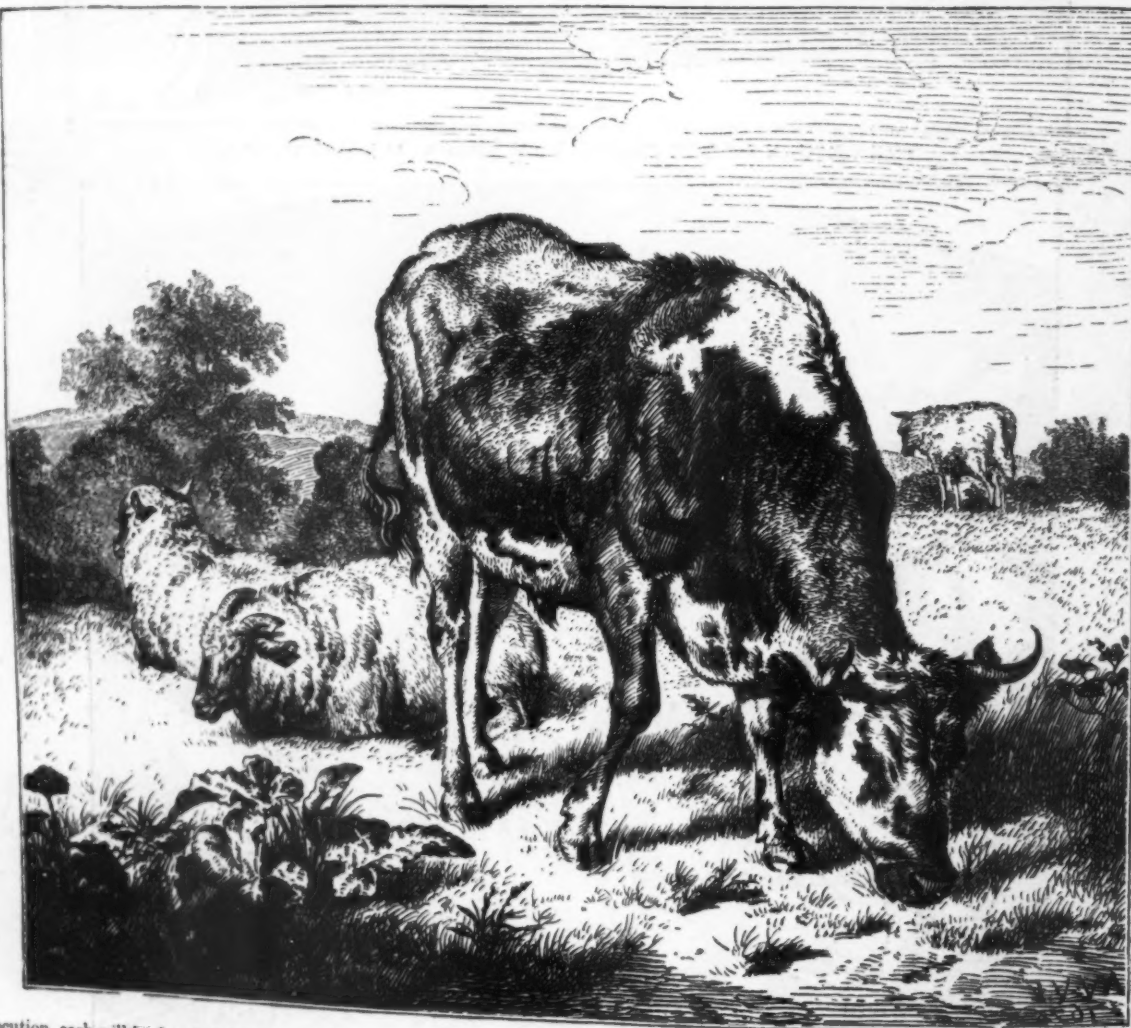
occupied in working on the pictures of other painters. The first engraving which appeared in our preceding number is from a beautiful picture now in the Louvre, in Paris; it represents a river-scene with cattle and figures, at early morning; and was valued by the *Experts du Musée*, in 1816, as we learn from the above authority, at 1200*l*. We cannot find any description in the "Catalogue" exactly answering to our second engraving; but the composition of the subject is excellent, and it is treated in a bright and sparkling manner. The "Winter Scene" is from a painting now in the Royal Gallery of Dresden; it is a picture held in much repute for the fidelity and delicacy of its colouring. The "Hay-field," engraved on the next page, is one of the gems of Lord Ashburton's collection; it is a small picture, measuring only fourteen inches by twelve; Mr. Smith says, "it is impossible to commend too highly this excellent production of Art; whether the eye be directed to the composition, the expression, the drawing of the figures, the colouring,



the 'Shore of Schevening,' the 'Harvest Field,' or the 'Frozen Canal,' his hand gave beauty and interest to the scene."

Considering the comparatively short life of

Smith says, "it is impossible to commend too highly this excellent production of Art; whether the eye be directed to the composition, the expression, the drawing of the figures, the colouring,



or execution, each will be found to possess a degree of perfection rarely attained." This picture was formerly in the possession of Prince Talley-

\* Continued from page 10.

rand. The engraving beneath the one just described is from a picture which a few years since was in the collection of Count Strogonoff, at St. Petersburg, where it probably now remains; it is entitled, "Travellers Halting at a Country Inn,"

and is a valuable example of this artist's pencil; it was sold in 1776, from the gallery of M. Blondel de Gagny, for 600*l*.

The two engravings on this page, which it will be perceived, are totally different in style



from the others, are taken from the few etchings which Van de Velde left; they are executed in

a free, bold, and masterly manner, and are remarkable for their accurate drawing.

There are few collections of any repute in northern Europe which do not contain one or



more examples of this painter, and our own Queen possesses eight or nine; there are six in the Louvre; the public galleries of Amsterdam



and the Hague have only two each; Munich has five or six; Vienna and Dresden one each; the remainder are principally in private galleries.

THE  
PROGRESS OF ART-MANUFACTURE.

Among the contributors of wood-carvings to the Industrial Exhibition of 1851, whose works attracted our notice, and some of which we engraved, were those of Mr. PENNY, of Taunton, who has since removed to



London, and established himself at 22, Sussex Street. He has recently submitted for our inspection the two objects engraved on this column. The first is a WATCH-STAND, about eight inches in height, carved in walnut-wood; the design consists of a succession of conventional floriated ornaments, very tastefully arranged; on the projecting foot of the tripod is the figure of a boy



holding an hour-glass in one hand, and pointing upwards to the time-piece with the other. The second engraving is from a MINIATURE FRAME, carved in lime-wood; the "Forget-me-not" is gracefully introduced in the ornamental part of this very delicately-executed object.

The engravings on this and the succeeding column are selected from a variety of SKEWER-HEADS, manufactured by Messrs. ELKINGTON & Co., of London and Birmingham, from designs by Mr. Chesneau, a French artist in their



establishment. In designing these respective objects, he has not lost sight of a principle which we hold to be incontrovertible in the decorative portions of Art-manufactures; namely, that they should show some distinctive mark of the uses to which the objects



themselves are to be applied. In some works, and in some styles of ornament, we are quite aware this is not always practicable, but wherever it is, it ought to be the chief thing aimed at, so as to be made the leading idea of the composition, to which all else should appear secondary, or of inferior importance. In the



whole of these skewer-heads, this relative connexion is apparent; thus, a ram's head forms the basis of the first, and a boar's head the basis of the third; the group in the centre of the second has reference to game; in the

fourth we have an indistinct vision of a haunch of venison in the stag's head and huntsman's horn; the fifth is symbolical of fish; and the sixth, if we divine the artist's intent rightly, reminds us, by the neatherd's



horn and the shepherd's crook, of "flocks and herds on mountains roaming." The ornaments surrounding these natural objects must be looked upon as graceful adjuncts or "accessories," to speak after the manner of pictures. There is a considerable



degree both of taste and skill displayed in the composition and execution of such comparatively trifling matters, as well as of labour in their production; for the design



has first to be sketched out, it must then be modelled in clay, moulds are next taken from the model, the metal is afterwards poured into the mould, and, finally, the tool of the chaser gives refinement to the casting.



On this page we introduce a series of engravings of ornamental works, chiefly in



metal, selected from the costly and elegant stock of Mr. C. ASPREY, New Bond Street,

London, an establishment that contains an almost infinite variety of articles suitable for the drawing-room, boudoir, library, and dressing-room. The first of our illustrations is from a hand TOILETTE-GLASS, in a metal frame,



elaborately engraved in the style of the Renaissance, or Cinque-cento. The next is from a COMMUNION PLATE, carved in oak; the outer border shows a running pattern of wheat and the vine, emblematical of the sacred

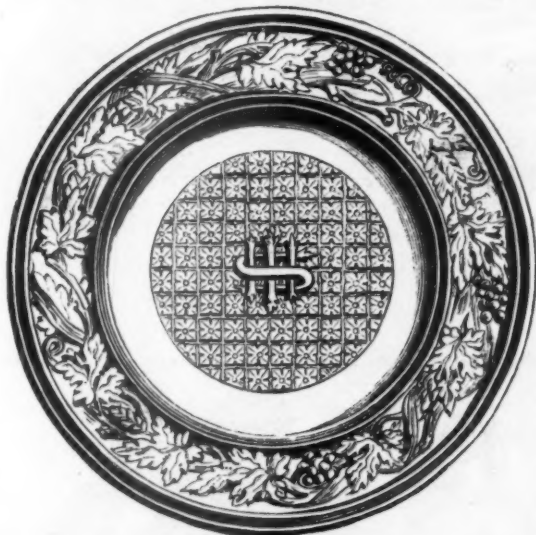


elements of bread and wine. Following this is an INK-STAND, bold in form and design, but delicately enriched with the graver. On the top of the second column is a boudoir CANDLESTICK, simple in ornamentation; round

the stem is a snake made of oriental stone. The next is from a CARD-TRAY, most elaborately engraved. The CANDLESTICK beneath



it is of a light and graceful Elizabethan pattern; it stands on a base of oriental stone. The engraving that commences the third



column is from a SPECTACLE CASE, intended to hang at the side of the owner. Below this is a



MINIATURE FRAME of a very beautiful design, both light and graceful. The last is from an



engraved BLOTTING CASE, inlaid with stones. The whole of these objects, except the com-



munion plate, are executed in metal of various kinds, chiefly or-molu. There is not one of them but is characterised by good taste—a taste

founded on a knowledge of those principles which are conducive to the production of pure ornamental Art, and which are so conspicuous



in the best works of the mediæval designers, and in those of many modern continental artists, whom our own are successfully following.

SKETCHES IN THE AMERICAN SLAVE DISTRICTS.\*

On looking through this volume a second time, we feel it deserves a more particular notice than the few lines of favourable comment which appeared in our last number,



and especially so from the extraordinary merit of the numerous woodcuts which are introduced into the book. As no explanation or criticism, however, can convey an



adequate idea of these works of genuine Art, for such they really are, notwithstanding

\* UNCLE TOM'S CABIN. Illustrated Library Edition. Published by N. COOKE, London.

their lowly origin, we have borrowed from the publisher some blocks to serve as specimens to our readers. We have seen an almost infinite



variety of illustrated editions of "Uncle Tom's Cabin," but in none



of them do we recognise the characters of the story so completely as



in this; the *dramatis personæ* are here drawn to the life by a pencil as vigorous as it is truthful, without exaggeration or affectation: the



pathetic and the humorous, the wolf and the lamb, the more than Egyptian task-master and the patient bondsman, the man of philanthropy and the woman whose charity begins and ends with herself, are each and all sketched with the hand of a



master. Look, for example, at Miss Ophelia and her protégée Topsy; how admirably has the artist represented their individualities respectively; and at Sam,



whose eloquence is stimulated by "savory morsels of ham and golden blocks of corn-cake," &c.; what a charmingly composed group is that watching the recovery from the waters of the gentle Eva; and what pathos is thrown into the figures of

Aunt Hagar and her boy; and brutality and meekness into those of Legree and Tom. But it seems almost unnecessary to point out the merits of these designs; they cannot be overlooked. The drawings



were made by Messrs. G. Thomas, and T. B. Macquoid; the former, we understand, visited the slave districts of America for the purpose of collecting materials for these illustrations; they were engraved by



Mr. Thomas in a manner that could not be surpassed. We confess that this is the only pictorial edition of Mrs. Stowe's incomparable tale which altogether satisfies us: the illustrations are worthy of Gavarni.

## ILLUSTRATED JUVENILE LITERATURE.

As an example of the effective aid which Art is now giving to juvenile literature, we have selected the



accompanying cuts from another of Mr. N. Cooke's publications, "THE PARABLES OF KRUMMACHER."



The artist, Mr. J. Clayton, has caught the true spirit of these very entertaining and instructive German



tales, which on every account must prove a most acceptable book for the young and intelligent reader.

## THE EXHIBITION OF THE PHOTOGRAPHIC SOCIETY.

At the rooms of the Society of British Artists in Suffolk Street, there was opened on Tuesday the 3rd of January, a novel exhibition. In many respects it was worthy of especial note: it was a fine example of the value of every abstract discovery in science: it was singular, as it exhibited remarkable progress, made in an art by non-scientific men, every stage of which involved the most refined physical and chemical principles. It was of great interest, as showing the value of photography to the artist, to the traveller, the historian, the antiquarian, and the naturalist: to all, indeed, the exhibition appears to display points of the utmost importance.

We purpose, therefore, to devote an article to the consideration of this, the first exhibition of the Photographic Society. It is pleasing to commence our task by recording the interest taken by our Most Gracious Queen in the progress of everything which has any tendency to exalt the character of the people over whom she reigns. Upon the formation of the Photographic Society, her Majesty and Prince Albert became its patrons; and on the morning previously to the opening of the Exhibition, these illustrious personages paid a visit to the Gallery, and spent a considerable time in examining the numerous specimens exhibited. The Queen and Prince were received by Sir Charles Eastlake, President; Professor Wheatstone, Vice-President; Mr. Roger Fenton, the Honorary Secretary; and Mr. Fry, Mr. Berger, Mr. Rosling, Dr. Diamond, and Professor Robert Hunt, members of council, with Mr. Henfrey, the editor of the Journal, and Mr. Williams, the Assistant-Secretary. Both her Majesty and the Prince have for a long period taken the utmost interest in the Art; and their expressions of delight at the productions now brought together, cannot but have the most important influence on the yet greater advance of photography.

Nearly 1,500 pictures, illustrating, with a few unimportant exceptions, every variety of the photographic Art, are now exhibited. It is, of course, impossible, and if practicable, it would be useless to examine so many productions in detail. To the inexperienced, it may also appear that, since every picture is drawn by the same agent—the *sunbeam*, in the same instrument—the *camera obscura*, they must have the same general character, and therefore admit not of any critical remarks as to their artistic value. Such is not, however, the case. The productions of the painter are not more varied than those of the photographer; and it is a curious and interesting study to examine the subjects selected for photographic view, and to trace in these, as we would in an artist's picture, the peculiar bent of the mind. To select a few examples:—Sir William Newton delights in the picturesque features of the Burnham beeches, and studies to produce a general harmony and breadth of effect, rather than to secure the minute details in which many of his photographic brethren delight. The Count de Montizon is a student of natural history; and in some fifty pictures which he exhibits, we have examples of the zoological collection in the Regent's Park. These are curious evidences of the sensibility of the collodion process which the count employs: lions, tigers, bears, birds, and fish are caught, as it were, in their most familiar



moods, and are here represented with a truthfulness which but few artists could approach with the pencil.

The Viscount Vigier delights in nature's grander moods,—the mountain gorge, the foaming torrents, the beetling rocks, and the everlasting snows, are the subjects which he labours to secure upon his photographic tablets. The views in the Pyrenees, now exhibited, prove how completely he has succeeded in securing the bold features of alpine scenery, with all its depths of shadow and its savage grandeur. Nothing more successful than these photographs of the Viscount Vigier have yet been produced. Mr. Turner leads us amidst the ruins of the English abbeys; he delights in ivy-clad walls, broken arches, or mouldering columns; his pictures are purely, essentially English; when he leaves the ruined fanes hallowed by ancient memories, he wanders into the quiet nooks of our island, and with a poet's eye selects such scenes as "waving woods, and villages, and streams." Mr. Delamotte displays a natural feeling somewhat akin to this; his quiet pictures of the "Old Well," "Alnwick Castle," "Brinkburn Priory," and the "River Coquet," show him to be one of those

"who lonely loves  
To seek the distant hills, and there converse  
With Nature."

Exquisitely curious as are the details in the views of the Crystal Palace at Sydenham, and in Mr. Delamotte's copies of Irish Antiquities, they bear no comparison as pictures with those little scraps from nature which he exhibits.

Mr. Hugh Owen, with the eye of an artist, selects bits out of the tangled forest, the "Path of the Torrent," or the depths of the glen, which must prove treasures to a landscape-painter. Mr. Rosling is amongst Photographers what Crabbe was amongst poets, one who delights, in all the minute details of the most homely scenes, who, if he ventures far from home, seeks

"villages embosom'd soft in trees,  
And spire towns by surging columns mark'd  
Of household smoke."

The delight in details is shown by the really wonderful microscopic reproductions of the *Illustrated London News* which this gentleman exhibits. It has been, from time to time, said that in all Photographic productions the veil of air through which all nature is seen, is wanting. In most of them this is the case, but there are two striking exceptions in this collection; a view of St. Paul's by Mr. Rosling, and "The Garden Terrace," by Mr. Roger Fenton. In these little pictures the gradation of tone is as perfect as in any sun pictures which we have seen, and the gradual fading off of the outlines of the objects as they are respectively more and more distant from the eye, yet still retaining their distinctness, is beautifully artistic and at the same time natural. The productions of Mr. Fenton are more varied than those of any other exhibitor. His pictures of the works at the suspension bridge at Kief, now in the process of construction by Mr. Vignolles, for the Emperor of Russia, mark the stages of progress, and thus the camera of the photographer is made to act the part of a clerk of works and record the mechanical achievements of every day. This is by no means an unimportant application of Photography; the engineer or the architect can receive from day to day, the most accurate information respecting works which he may have in the process of construction hundreds of miles apart, and thus be saved the labour of constant personal inspection. Mr. Fenton's Russian tour has

enabled him to enrich his portfolio with numerous views of the monasteries, churches, &c., of the Russian capitals. Many of these are exhibited, and then he gives us homely views, selected with an artist's eye, and manipulated with great skill, together with portraits of considerable merit. Although some of Mr. Fenton's productions are obtained by the collodion process, the greater number are the result of wax paper, in which process this gentleman, the secretary of the society, is one of the most successful operators in this country.

Messrs. Ross and Thomson continue to familiarise us with Scotch scenery. There is

"the copse-wood gray  
That waved and wept on Loch Achray,  
And mingled with the pine-trees blue  
On the bold cliffs of Ben-venue."

We have on former occasions had to commend the productions of these artists, and the fine character of the specimens on the walls of the gallery in Suffolk Street causes us to regret that there are not a larger number of such scenes, as their Loch Achray, and Loch Katrine, so nearly realising Sir W. Scott's description of those lakes and their enclosing

"mountains, which like giants stand,  
To sentinel enchanted land."

We might in this manner gather into groups the especial subjects now exhibited, each group bearing the well-marked impress of the mind of the photographer. The art is purely mechanical, and the results are obtained by means of a philosophical instrument, which has no power to alter its conditions. That which external nature presents the camera-obscura represents, therefore the varied character to which we allude is dependent, mainly, on the selection made. We say mainly dependent, because the photographic manipulator has it in his power, in the process of printing his pictures, to secure certain effects, which add more or less of the pictorial character to the result. A few years since, and a period of twenty minutes was required to obtain upon the most sensitive tablet then known a view of a building. How greatly does the sensibility of our preparations now exceed this. Here we have Mr. Dillwyn Llewellyn presenting us with a view of a Welsh sea-coast, and the waves of the restless ocean have been caught ere yet the crest could fall, the hollow ascend to become the crest, or the breaker cast its foam upon the shore.

Dr. Becker, librarian to the Prince Albert, has also, since the opening of the exhibition, contributed a picture in which the fleeting, and ever-varying clouds are painted, by their own radiations, in singular truth.

The improvement in sensibility is particularly shown however in the portraits of the insane by Dr. Diamond. The rapidity of operation is shown by the *life* which is in every countenance. The physiognomy of the affliction is truthfully preserved, and all the phases of excitement or melancholy rigidly preserved. High medical testimony assures us that these portraits are of the highest value in the study of that most severe of human afflictions, the deprivation of reason. The portraits by Mr. Berger are equally remarkable for the evident rapidity with which they have been taken, and for the artistic tone which is given to many of them. Two of these portraits, in particular, struck us as proving the correctness of Raffaele, and his boldness.

It is not possible that we can particularise the respective excellences of the numerous exhibitors. The portraits by Mr. Hennah, by Mr. Horne, and Mr. James Tanny are especially deserving of notice.

To the daguerreotype productions of Mr. Claudet, Mr. Beard, and Mr. Mayall we need scarcely devote a line; their various excellences are already too well known to the public. There are many pictures, subsequently coloured by the artists' hand, of great merit, but as being coloured they are removed, as it were, from the domain of the photographer. Yet, not entirely so, since we have here examples of colouring upon photographic portraits by the artists already named, and also by Mr. Laroche, equal in nearly all respects to the first class ivory miniatures, but which are produced at about one-tenth their cost.

The value of photography to the traveller who desires to secure faithful resemblances of the lands he may visit, and to the "Home-keeping Wit," who still wishes to know something of the aspects of other climes, is here most strikingly shown. We have an extensive series of views from Egypt—the Vocal Memnon, the Sphinx, the Pyramids, the temples of Isis and Dendera, and numerous other photographs by Mr. Bird, make us acquainted with all the peculiarities of the architecture of the land of the Pharaohs. Mr. Tenison brings us acquainted with Seville and Toledo, while Mr. Clifford shows us Segovia, with its modern houses and its ancient aqueduct, Salamanca, and other Spanish scenes. M. Baldus exhibits several most interesting photographs of scenes hallowed by historical associations, amongst others the amphitheatre at Nîmes, is on many accounts a remarkable production. This picture is by far the largest in the room, and certainly one of the largest photographs which has yet been executed. The positive now exhibited is copied from three negatives; that is, three views have been taken in the first place, by moving the camera-obscura round as it were upon a centre, so as to embrace a fresh portion of the ruins each time. These three negatives being fixed are united with much care, and the positive taken by one exposure. In this case the joining has been so skilfully contrived, that it is scarcely possible to detect the points of union.

The study of natural history cannot but be greatly aided by the publication of such photographic copies of objects as those produced by the MM. Bisson. We learn that in the production of these, every assistance is rendered by the French government, and in this way it is contemplated to publish all the choice specimens of the Museum of the Jardin des Plantes, and other Parisian collections. Since this was written, a set of prints from steel plates, etched by Niepce's bituminous process, have been received, and show still an extension of photography in the aid of art and science. The portraits of the Zulu Kaffirs, by Mr. Henneman, prove the value of the art to the ethnologist, since the physiognomy of races may be in this way most faithfully preserved. Under this section, the microscopic objects photographed by the Rev. W. I. Kingsley, and those by Mr. F. Delves require notice; those by the latter gentlemen are, as it appears to us, the most remarkable productions of this class which have yet obtained. Mr. Kingsley's pictures are the largest in point of size, but they want that clearness and definition, that evidence of space penetration which strikingly distinguishes the works of Mr. Delves. Amongst the objects of purely scientific interest, the impressions of the spectrum by Mr. Crooke, showing the Fraunhofer lines, and some copies of the images produced in crystals by polarised light will attract most attention. The practical value of these is to



show the advantages of the bromide of silver over the iodide in all cases where we desire to copy objects, such as foliage, in which green and yellow surfaces prevail. These are not new facts, as they were pointed out by Sir John Herschel in 1840, and particularly examined by Mr. Robert Hunt in his "Researches on Light," in which volume is also given a drawing of the fixed lines of the chemical spectrum.

The photographs of Mr. Stokes' charming little bits of nature, those of Mr. Waring, of Sir Thomas Wilson, and numerous others, as illustrating interesting photographic phenomena, would, did our space permit, claim some observations. Any one examining the collodion pictures executed by Mr. C. T. Thompson, and those by Mr. F. Bedford, cannot but be struck with the wonderful detail and correctness of every part. The finest chasings in silver, carvings in ivory, and copies of the antique furniture which was exhibited last year at Gore House show the variety of purposes to which the art can be, and is now being, applied.

There are several specimens of much historical interest exhibited, such as the first collodion portrait by Mr. P. W. Fry, and the earliest application of the proto-nitrate of iron by Dr. Diamond. Of actual novelties in the Art, there are none; the linotype, or pictures stained on linen, scarcely deserving the name, and its utility being very doubtful. The examples of photo-lithography, and of Mr. Talbot's etchings on steel we have already given a full description in former numbers.

Angering from this, the first exhibition of the Photographic Society, which has only been in existence one year—and that a year remarkable for its paucity of sunshine—the very element upon which the success of photography depends; we may expect great advances in another year. As a word of advice to all who are interested in the art, we would say in conclusion, rest not satisfied with the agents you are now employing, or the mode of manipulation you follow, try other agents and new methods.

## GASTON DE FOIX.

Sir C. L. Eastlake, P.R.A., Painter. C. W. Sharpe, Engraver.

THE name of Gaston de Foix figures prominently in the chivalrous times of the sixteenth century: he was created Duke de Nemours by his maternal uncle, Louis XII.; who also appointed him, at a very early age, commander of the French troops then operating in Italy against the combined forces of Spain and the Papal power. In this capacity he assaulted and took by storm, in 1512, the strongly fortified town of Brescia, which he delivered up to pillage and massacre: in this engagement the renowned Bayard was severely wounded. "After the victory" says Sismondi, in his "History of the Italian Republics," "Gaston de Foix abandoned himself to all kinds of pleasure, and seemed to think of little else than gaiety and revelling; but his army was marching onwards and preparing for new encounters." The French monarch, who had been made acquainted with the course of dissipation into which his nephew and general had fallen, sent repeated messages urging him to lose no time in again placing himself at the head of his troops. Recalled at length to a sense of duty, the youthful soldier resumed the command of the army, which was then in the presence of the enemy at Ravenna, defeated them, and fell, at the age of twenty-three, in the year 1512. Twenty thousand men were left dead in the field of battle, where a small marble pillar was erected on the banks of the river Ronco, and is still called the "Pillar of the French." Although victors in the engagement,

its final effects resulted in the evacuation of Italy by the French troops.

Sir C. L. Eastlake's picture presents De Foix on the evening that preceded the battle of Ravenna, in the midst of the pleasant scenes and the joyous company from which he is to be for ever separated. A detachment of troops is marching from the castle in which his hours of revelry have been lately spent;

"His war-horse waits  
To bear him to the battle-field,"

and the young hero, whose countenance seems to exhibit some foreshadowing of his fate, is engaged with one who evidently occupies more of his immediate thoughts than do his sterner duties: the warlike trumpet, the lute and the song, are alike forgotten as the hour of parting draws near.

"Tis an old tale, and often told,"

but the subject, as a picture has seldom been more charmingly represented than in the graceful composition before us: it was exhibited at the Royal Academy in 1838.

## OBITUARY.

MR. FRANCIS ARUNDAL.

THIS brief sketch of the late Mr. Arundale, is a mere tribute to the worth of the man, and a slight commentary on his praiseworthy labours as an artist. Mr. Arundale was born in London, August 9th, 1807, and died at Brighton, September 9th, 1853, where he was greatly esteemed for the intrinsic merits of his character. Mr. Arundale, after finishing the usual scholastic course of study, was apprenticed to Mr. Pugin, the gothic architect, whom he served faithfully and zealously for seven years, acquiring a full and perfect knowledge of this important department of the arts. At the expiration of his time, he made a tour through Normandy, with Mr. and Mrs. Pugin, for the twofold purpose of relaxation and improvement. In the year 1831 he went to Egypt, to assist Mr. Hay in his researches in this interesting country. Whilst there he visited the pyramids, the temple of Gournou, Memnonium, the extensive buildings of Medinet-abou, the two colossal statues, the ruins of Carnak, Luxor, of Denderah, Edfon, Houm-Ombou and Dandour. Also the smaller temples of the Island of Philæ, with various other antique remains of this locality, and of which he made many accurate and pictorial sketches. On the termination of Mr. Arundale's engagement with Mr. Hay, he joined Messrs. Catherwood and Bonomi, and in August 1833, these gentlemen set out for the Holy Land, crossing the desert to Succ. During their route they visited together, the Red Sea, the Waddy Mo-katteb (or written valley), Mount Serbal, the Waddy-Feiran, Mount Horeb, the convents of Mount Sinai and St. Katherine, the rock struck by Moses, Mount Moriah, the village of Silvam in Bethlehem, and finally they arrived at Jerusalem. And from these interesting localities Mr. Arundale preserved numerous and instructive sketches; not only as artistic efforts, but with such much accuracy, that his portfolios are filled with such rich stores, that had his life been spared he would have preserved them in the more durable form of finished pictorial representations. During Mr. Arundale's residence in Jerusalem, he visited all which possessed an historical interest to the believers in Revelation. He was also one of the few who were permitted to visit the Mosque of Omar, built on the site on which the celebrated temple of Solomon stood. This is the great temple for the Mussulmen, the entrance of which has ever been attended with great difficulty by all European travellers. The temple of Omar was measured by Mr. Arundale with his accustomed accuracy, and by his zeal and perseverance, he had an opportunity of examining the still remaining foundations of the original Temple, wherein the Jews worshipped in the days of their nationality, the measurements of which he has made. When he left Jerusalem, he visited Acre, Nazareth, Mount Lebanon, Sidon, and Beirut, and thus he terminated his travels in Palestine, preserving many interesting graphic memoranda from his prolific pencil. Subsequently Mr. Arundale visited France and Italy, passing many winters in Rome, where amidst its classical ruins, he studied and sketched the numerous remains; many beautiful fragments of the greatness of the people of the age that produced these stupendous and exquisite works of Art; and his untiring energy and industry, are rendered evident

by the rich materials of his pencil, in the numerous portfolios which he has left behind him. It may be naturally supposed that one so deeply impressed with works of antiquity, and with the value of pictorial reminiscences, did not confine his labours to Rome, but employed himself in sketching historical pictures at Venice, Florence, Naples, and Pompeii. And he afterwards made sketches and drawings in Greece, Asia Minor, and Sicily; and in this way his mind acquired a vast amount of knowledge in the beauties of nature and art. On his return from the Holy Land, he published his journal, with pictorial representations of the principal objects of permanent interest, to which allusion has been already made. It may also be noticed that he commenced, when in Italy, a reprint of the works of Palladio, part of which he published; but as it was purely devoted to architecture, it could have but a limited sale, and the numerous engravings rendered it too expensive a work to attempt completing it. Subsequently, in connection with Mr. Bonomi and Mr. Birch (of the British Museum), he published a work on Egyptian antiquities, a work which could only be appreciated by the learned, so that its sale was insufficient as not to give any encouragement to continue a series of such productions, which he had proposed bringing out, on the antiquities of Greece, Rome, &c. This mere outline of the labours of Mr. Arundale, will render it evident that he was a worker to some purpose. With a mind refined by study, and a high moral perception, he may truly be pronounced an ornament to that profession which preserves the remains of human genius and human ambition from being lost in the course of time; for he thus aided to render these works conservative of the historian's truthful records. We might add that Mr. Arundale had still a higher purpose; for, besides the ruins of classic Greece and Rome, his able efforts were devoted to preserve intact the monuments mentioned in Holy Writ, ruins which still remain as the graphic witnesses of the ages of the Patriarchs and the Prophets, and of the countries incidentally alluded to by the sacred historians of the Bible. If there is one trait in the past life of Mr. Arundale more worthy to be remembered than another, it is the singular fact, that of the numerous persons who formed a friendship with him, whilst on his travels, and during his residence in his native land, the writer of this is not acquainted with a single instance that any of them ceased to retain for him a great esteem to the latest period of his existence. He had, indeed, the enviable quality of never losing a friend. This speaks in more emphatic language of the worth of the man, the scholar, and the gentleman, than would the most laboured eulogium. Peace to his manes! He has left a wife and family to deplore his premature loss, yet their most lasting consolation must be, that their estimable relative was highly esteemed, and his death deeply lamented.

MR. CHARLES BARBER.

In the *Liverpool Courier* of some short time since was a memoir of this artist, who died at the commencement of the past month. His works were not unknown to us; but as the notice in our contemporary is evidently written by one better acquainted with Mr. Barber than we were, his memory will have more ample justice from such a biographer than we could render him; we abbreviate the statement which appeared in the local paper:—"Mr. Barber was a native of Birmingham, but had been resident in Liverpool or its neighbourhood for above forty years, during the whole of which period he occupied an eminent position in relation to local Art. As a teacher he ranked very high, not contenting himself with the routine commonplace too often indulged in, but labouring to infuse into his pupils a portion of his own enthusiasm and love of the beautiful for its own sake. From the opening of the Royal Institution, Mr. Barber was connected with it, and acted as teacher of drawing from the commencement of the school. He was one of the earliest members of the Literary and Philosophical Society, in the proceedings of which he took a lively interest to the last, and to which, in times gone by, he was a frequent contributor of papers. With the literary men by whom Liverpool was distinguished during the first quarter of the present century, Roscoe, Traill, Shepherd, and others, he was on terms of familiar intercourse, and was one of the first to encourage and assist the late Thomas Rickman in his studies of Gothic architecture, in which he afterwards obtained so much celebrity. When the Architectural and Archaeological Society was formed, Mr. Barber gave it his warm and cordial aid. He was one of its first members, filled the office of vice-president for two years, and was assiduous and constant in his attendance until prevented by recent infirmities.





SIR C. L. EASTLAKE, P.R.A. PAINTER.

C. W. SHARPE, ENGRAVER.

# GASTON DE FOIX.

PRINTED BY H. WILKINSON.

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As an artist Mr. Barber was an enthusiastic lover of nature; he never wearied in his attentive devotion to catch her changeable expressions, whether in the varied and gorgeous effects of sunrise, the mysterious mantle of mist, or the sparkling brilliancy of sunlight on the waters. During his moments of leisure his pencil was ever in his hand, striving to embody and make patent the sense of the beautiful as present to his mental vision. He was a regular contributor to our local exhibitions, and, occasionally, at the exhibition of the Royal Academy in London. Relieved during his latter years from the necessity of toil, by the possession of ample private means, his enthusiasm for art continued to the last. Above a year ago he suffered severely from an attack of paralysis, from which he partially recovered, but which left its effects on his utterance. His mind and right hand, however, were still healthy and sound; and it will give some idea of the character of the man to state, that under these circumstances he completed two pictures which were exhibited in Trafalgar-square, London, in 1849: these were, "Evening after Rain, a luggage train preparing to start;" and "The Dawn of Day, a foraging-party returning." As president of the Liverpool Academy he won the respect and esteem of his brother artists, soothing, when necessary, the *genus irritabile vatum*, and encouraging the younger members in their aspirations after distinction and success. By the Academy the loss of his counsels and support will be severely felt, particularly at the present juncture, when they seem likely to be turned adrift without a local habitation to call their own."

J. VAN EYCKEN.

This accomplished artist died in the past month of December, at his residence, Place de la Chancellerie, Brussels. While painting a large composition in the transept of the church in the Rue Haute, called "La Chapelle," he had the misfortune to fall from the scaffolding. Although not much injured, it had a bad effect on his fragile health, occasioned by the poignant grief felt at the premature death of his wife, to whom he was so tenderly attached, that he never ceased to mourn her up to the period of his own decease. His works were chiefly religious subjects, or episodes of life treated allegorically. Her Majesty is the possessor of his picture called "Abundance," representing a lovely mother with her twin infants. It is painted in the most luscious colour of the modern Belgian school. He exhibited at the Royal Academy four years ago three fine pictures, which were not duly estimated by our amateurs, and were returned to Brussels. Her Majesty, and His Royal Highness Prince Albert, however, had a finer appreciation of his high artistic attainments, and the royal collection boasts the possession of three of his pictures. Before his death he gave permission to engrave the picture of "Abundance," which will, undoubtedly, make his talent appreciated, although too late for this inestimable artist to enjoy the distinction he so fully merited.

## THE NATIONAL GALLERY.

### EVIDENCE AND REPORT.

ALL honour to the patient labour of the gentlemen who have fulfilled the duties of committee on the much-voiced question of the National Gallery. Although aware of the progress of this inquiry, we never could have supposed that the minutes could have necessitated a memorandum, or rather a monumentum, of more than nine hundred and sixty pages of the usual blue-book demy. Such however is the bulk to which this report has grown; and yet in re-considering its contents there is not one page that we could wish rescinded, and that is something to say of a volume in the shape of a blue-book of nine hundred and sixty pages. The report is full of valuable information; it is even more than instructive, it is amusing: certainly neither committee nor witnesses could have contemplated such a mass of evidence. After the perusal of certain parts of this report by gentlemen possessed of valuable collections, it must—if they would be candid with themselves—become a question with them, how much of the original surface of the works of their old masters remains to them. We learn from the report that picture-cleaning is a "fascinating" occupation; and the success with which cleaners can imitate touch and tone, betrays them into excessive and gratuitous experiment. Pictures in this country are, for

obvious reasons, more frequently cleaned than in any other country in Europe; hence, there is greater experience in what is called "restoration." When, therefore, an ancient picture has been more than once subjected to the process, the name of the painter pertains to it only by tradition,—its originality is a fable; but from this fable there is deducible a very pithy moral. It is proposed by this inquiry to determine among others, three very important questions with respect to the National Gallery. These are, the best method of cleaning valuable works of Art; the purchase of pictures for the Gallery; and an appropriate site for the new gallery. The last has been determined by a resolution to place the new gallery on the site purchased for the purpose. If the choice lay between Kensington Gardens and the ground between the Kensington and the Old Brompton Roads, the treatment of the question as one of simple public profit and loss would at once decide it. The advantage to be gained by placing such an institution in Kensington Gardens or Hyde Park is by no means clear. The two former questions are much more difficult of solution. It may be easy to determine the propriety of cleaning a picture; but when shall we find even two authorities who shall agree upon the manner in which the cleaning shall be effected? And when it has been accomplished, when shall we find anything approaching to unanimity in the conclusion that it has been well done? The public has certainly a right to expect that national works shall command the services of those most skilled in picture-cleaning; but according to the best authority, the result is always problematical; indeed, very frequently the process is conducted entirely as a course of experiment. With respect to the purchase of pictures, the evidence is of a nature as conflicting as upon any point of the inquiry; there is, however, one thing certain, and that is, that from vacillation or some other cause, much higher prices have been paid for pictures than they might have been purchased at. But on this and the other subjects touched upon above, we shall have occasion to speak at greater length in following the proceedings of the committee as set forth in the vast tome before us.

It is a curious fact that we find the evidence of artists given in a manner much more diffident than that of certain of the non-professional witnesses who were examined. The latter pronounce a sweeping condemnation of this cleaning, without being able, from a want of knowledge of Art, to determine what might have been the appearance of the works when fresh from the easel. But at this we are not so much surprised, as at the want of knowledge expressed by certain witnesses, of the condition of the pictures before they were cleaned. Cleaning is a necessary evil; the evidence shows that even the most successful operation is eminently an evil, but it fails to elicit by what means it may be performed with the greatest safety. Those witnesses who have occupied themselves in cleaning pictures profess an ignorance of chemistry. They may from practice have learnt the effects of certain solvents in general cases; but they cannot determine the strength of the preparations they employ. These may in different cases be of unequal degrees of power; and it is probable that much of the injury sustained by pictures which have been cleaned, may have been thus occasioned. Much has been said of the removal of the final glazes in cleaning. This may have been done; but these glazes may also be destroyed without being removed; they may be rendered opaque by the intense acidity of the solvent. That there is very much to be amended in the management of the Gallery every page of the evidence demonstrates; but the necessary remedies are of such a kind, that the authorities can only proceed gradually and by experiment. With respect to the cleaning of the pictures, the keeper of the Gallery seems to be an entirely irresponsible officer. From the evidence of Mr. Uwins, it appears it was the duty or the custom of Mr. Seguer to report to the trustees such works as might be considered to require cleaning. The condition of the nine pictures which have lately been subjected to the process

has been so much canvassed, that we shall abstain from entering at any length into the subject; but we think it necessary to append a brief *resumé* of the evidence. The nine pictures are the Paul Veronese—the three Claudes, viz., the "Embarkation of the Queen of Sheba," the "Meeting of Isaac and Rebecca," and the "Annunciation;" the Guercino, the two Canaletti—the "St. Bavon," by Rubens, and the "Plague at Ashdod," by Nicholas Poussin. These pictures were cleaned during the vacation of 1852; and it is the opinion of Mr. Uwins that in no case was the surface of any of these works laid bare; it therefore follows, according to the same, that the paint-surface can in no wise have suffered. In the evidence of Mr. Farrer, there is a remarkable passage showing by direct contrast the effect of oil-varnish. In answer to the question, "Will you have the goodness to state the reason why you consider the operation attended with danger?" he says, "I will endeavour to explain it by drawing your attention to two or three pictures now in the National Gallery, which I had known previous to their coming into the Gallery. First of all I will take the Annibal Carnocci, 'Christ and Peter;' 'St. Catherine,' by Raphael, the 'Head of the Doge,' by Bellini, and the 'Salvator Rosa.' The last picture I knew when it was Sir Mark Sykes'. I saw it sold when it was bought by Mr. Lambton, afterwards Lord Durham, and then I saw it sold again, when it was bought by Mr. Byng. That picture when I saw it was in as pure a state as the three pictures I have before mentioned. The three pictures hang at this time perfect in the gallery, because they have been varnished with nothing but mastic varnish, and if they were to remain there for a couple of hundred years, they would require nothing to be done to them with proper and due care; while the picture of 'Salvator Rosa,' by having been subjected to oil is almost lost: it is scarcely to be seen. Since I was last examined before Lord Seymour on the matter, I find it is still darker, and I have no hesitation in saying that it will grow darker and darker till you will scarcely see anything of it at all." With respect to the pictures lately cleaned, this witness is of opinion that the operation could not have been better performed; it was however a great risk, and some of the pictures have undoubtedly been injured. The varnish with which the "Salvator" was coated was mixed with a proportion of oil, and to this is attributable the deplorable result described. The mixture it appears was discontinued only at the suggestion of one of the trustees. Is it possible that in an establishment which should command the services of the most skilful and experienced operators and artists, that applications so utterly destructive of valuable property are thus permitted? This mixture is nothing more than megilp, and every artist knows the yellow horny appearance that this communicates to flesh after a certain period. The picture in question, the "Salvator," is a dark picture; it is difficult to understand how this mixture alone could have so entirely clouded it. According to Mr. Morris Moore, the whole of the pictures have suffered by cleaning. Canaletti's "View in Venice" has been "flayed;" the "Veronese" is injured from loss of part of the glazing, the "Isaac and Rebecca" of Claude has suffered materially; the "Dead Christ," by Guercino, and the "Annunciation," by Claude, have been much reduced in value, the latter more than a half, and the "St. Bavon," of Rubens, has been totally destroyed. This witness characterises as "utterly worthless" the evidence of all the other witnesses heard before him, with one exception. He then proceeds immediately to say, "Mr. Farrer says he is competent to restore the paint and glazing of a work by Titian, and that he has done so. He has told us that the Orleans Titian which was sold at Mr. Wilkins' sale was in so injured a state, 'that no person at the sale would give more than from 200l. to 300l. for it;' that a friend of his purchased it on his recommendation for 250 guineas; that from his having worked upon it, 'it got up from 250 to 1000 guineas,' that he and everybody else were satisfied with what he had done to it, and that 'this shows what he



can do with a Titian.' Now if it is not true that Mr. Farrer can replace the paint and glazing of Titian—and I know that it is not—and if he so far mistakes his own and Titian's work as to imagine that the one can raise the value of the other, his testimony as to what is, or what is not the original substance of such a work, and all works analogous to it, must be quite worthless." This is strong language; on its spirit we offer no comment, but we may observe that that which is true of this Titian is not less so of many other very highly-prized known works in private galleries, of the paint surface of many of which a proportion of not more than two-thirds is genuine, and the "restorations" or introductions would very much astonish the men whose names so faithfully cling to the canvases, were it possible that they could see what had been done for them. Mr. Fradelle is of opinion that the nine pictures looked better before than after cleaning, and that the "Queen of Sheba" has suffered much from the operation. In a second examination, Mr. Uwins denies the statements of Mr. Morris Moore, that the "Queen of Sheba" has sustained injury, and contradicts also Mr. Moore's assertion that the glazing had been removed from the "Paul Veronese," and also the testimony of the same witness relative to the damaged condition of other pictures. Mr. Coningham considers the Angerstein pictures to have been in very fine condition when in the possession of that gentleman, but those that have been cleaned have been greatly damaged. Any injuries now apparent in the pictures may, according to the opinion of Mr. Hart, R.A., have been occasioned by former cleanings, now rendered visible by the recent operations. Some slight injury has been done to the "Paul Veronese" by the removal of some of the tints and glazings, and the "View in Venice" has lost its "characteristic architectural traits," and neither time nor any emendation can restore what the "Queen of Sheba" of Claude, has lost. It is the opinion of Sir Thomas Sebright that the present appearance of damage is to be attributed to antecedent rather than to the late cleaning. The condition of the pictures previous to being cleaned is pronounced by Mr. Roberts, R.A., to have been more agreeable to him than their present appearance. They are raw, but this witness does not believe them to be so much damaged as other witnesses declare. He believes the "View in Venice" can never be restored, and that the "St. Raron" is much deteriorated. The evidence of Mr. Stanfield, R.A., would show that the pictures have suffered but little; the richness of tone may have been reduced, but this will be restored by time. It is the impression of Mr. Dyce, R.A., that the cleaning has been very unequal; the pictures are inharmonious in tone, but they have suffered no material injury, and a somewhat similar opinion is expressed by Sir Edwin Landseer, R.A., who added an expression of his belief that these pictures had not fared worse than works generally in private collections when subjected to the process. According to Sir Charles Eastlake, P.R.A., the pictures did not require cleaning, and the cleaning to which they have been subjected has been carried too far. In one of the Canaletti's the lights have been too much rubbed, but he is prepared to say that none of the master's work had been removed; he thinks the "Queen of Sheba" has been "tastelessly" cleaned. With respect to the Velasquez "Boar Hunt," now in the Gallery, and formerly the property of Lord Cowley, an extraordinary revelation is made in the evidence of Mr. Lance. The circumstances, we were before acquainted with. The picture was placed in the hands of an experienced person for the purpose of being re-lined, but in executing the operation he had the misfortune to blister the paint with the hot iron usually employed in such cases. Mr. Lance says, "It was then proposed that some painter should be employed to restore the picture, and three persons were selected for that purpose, Sir David Wilkie, Sir Edwin Landseer, and myself were mentioned, but it was supposed that neither Sir David Wilkie nor Sir Edwin Landseer would give their time to it, and that probably I might; therefore the picture was

placed with me, with a representation that if I did not do something to it, serious consequences would follow the cleaner (a Mr. Thane, to whose hands it had been entrusted by Lord Cowley); I undertook it, though I was much employed at the time, and to be as short as possible I painted on this picture. I generally paint very rapidly, and I painted on that occasion as industriously as I could, and was engaged for six weeks upon it. When it was complete Lord Cowley saw it, never having been aware of the misfortune that had happened to the picture; it was then in Mr. Thane's possession, and remained with him some time afterwards. From that time I saw no more of the picture until it was exhibited in the British Gallery some time afterwards, where it was a very popular picture." The witness adds an opinion that the picture is not in the same condition as when it left his hands. The injury which it is described as having sustained was the removal of portions of the paint inasmuch as very extensively to lay bare the canvas. These it was necessary to fill in, paint upon, and harmonise. While groups of figures were designed and painted in, as also a portion of the foreground; the whole of the trees were repainted and also the sky. The picture was purchased by the trustees of Mr. Farrer. Sir David Brewster, who has examined the Claudes with great care, says that he is much struck with the change in these pictures consequent on bad cleaning. We have recorded, we think, the opinions of the majority of the competent authorities on this question. The change effected in the pictures generally is that from mellowness to rawness; the Claudes and the Canaletti's are uncommonly crude, and have in parts that flattened appearance which results from over-cleaning. We have never known these pictures in any other condition than under a tone of oil varnish, and certainly the removal of this would effect such a change as to alarm the bulk of the public who believing them perfection before, cannot construe any change otherwise than for the worse. If therefore they were perfection before, they must now be utterly ruined. No man living has ever seen a fresh Claude, and none but a painter can really conceive of what its appearance might be. Thus all but artists who can calculate within a little of the reality, are shocked by the contrast. There is every appearance of their having been over-cleaned, but this excess may have been committed upwards of half a century ago, and the cleaner of that day may have had the opportunity of cloaking his errors with liquorice and tinted varnish, both so successfully employed for such purposes. No such nostrum is applied in the National Gallery, even the old injuries brought to light by the recent process have not been repaired. But without it is not credible that a solvent that will act upon mastic or oil varnish, will not act upon the vehicle by which the paint surface is bound together. It must at once attack the surface as soon as it is in contact with it; we see it continually, and the discoloration of the cotton wool frequently employed by cleaners is the only indication that the operator has gone far enough—perhaps too far. An assertion is made that the operator has not touched the paint surface; a counter-declaration is made that there were certain parts in some of the pictures which have disappeared. An enquirer seeking information from the evidence finds that its latitude affords him two conclusions; he may adopt which he pleases. For ourselves we conclude that the pictures have sustained a certain amount of damage, but when, it is impossible to say; had the pictures been in a private collection the injuries would have been repaired and veiled. Sir Edwin Landseer speaks of having assisted in successfully cleaning a picture by Haydon. He attributed his success to a knowledge of the vehicle used by Haydon. The picture we presume is the "Judgment of Solomon," which could not be in very bad condition; however there is much in knowing the vehicle with which a picture has been painted. It is impossible to calculate upon the innumerable experiments continually tried by painters, but we are of opinion, that as far as certainty is

attainable, in picture cleaning, it is only attainable from a knowledge of chemistry—an acquaintance with the general manners and materials of the various schools, and indispensably great experience before valuable pictures are subjected to the process. In an establishment like the National Gallery, it is scarcely credible that in the matter of cleaning pictures an operation which at once, if unskillfully performed, reduces the value of the works one half—should be ordered and undertaken in a manner so irregular that there is no competent authority who acknowledges any degree of responsibility. The manner in which purchases have been hitherto negotiated has resulted in great loss to the nation, both in money and pictures. It is well known that pictures which might at once have become national property, have been permitted to pass into the hands of dealers, from whom they have been subsequently purchased for the collection at, of course, an advanced price. It was stated by Dr. Waagen before the committee of 1850, that a very fine set of tapestries were offered in England in 1840 for sale; they were after cartoons by Raffaele, but they were lost to the national collection, where they would have been of greater value and interest than in any foreign gallery. The association of such works with the cartoons we already possess, would have constituted a most valuable feature in the National Gallery. They were purchased by the Chevalier Bunsen for the Prussian government, and are now in the Berlin Museum. As far as our National Gallery goes, it is the best in Europe of recent formation; it contains fewer objectionable pictures than any other: but if it be continued under its present management, it will become one of the worst. The whole of the Angerstein pictures are unexceptionable; they were selected by one individual, and that person was expending his own money. If there be a salaried director, who shall act in a manner equally conscientious to the nation, we shall have no more questionable pictures. Many of the additions that have been made under the trustees are not of a quality equal to the nucleus of the collection. During the last ten years the works purchased have been eighteen in number, and certainly for some of these acquisitions others much better might have been substituted. "The Doge," by Bellini; the small Van Eyk; "The Tribute Money," said to be by Titian; the picture lately purchased and ascribed to Giorgione; "The Marriage of St. Catherine," are all admirable works: and of the other twelve there are valuable productions, but some do not come up to the standard which it is desirable should be established. Every school has had its good and its bad periods, but it is absurd to acquiesce in an opinion which determines the excellence of a picture simply according to period without reference to real merit. There are very bad works of the time of Raffaele, and productions of much excellence of the declining period of the Roman school; and the common-sense judgment would determine in favour of one of the good pictures, without reference to period. A statement made by Mr. Morris Moore will show the nature of some of the remedies necessary in the administration of the affairs of the National Gallery. In answer to a question on the subject of desirable works lost to the Gallery, he says,—"I allude first to a picture that has been twice sold at Christie's since 1843. It represents 'Saint Jerome in his Study,' and is by Van Eyk. It was sold in 1848 at Sir Thomas Baring's sale for 189*l.* 13*s.*, and again in 1849 at Mr. Coningham's sale for 162*l.* 13*s.* Thus there have been two opportunities of buying this picture for the National Gallery; even on the last occasion it brought less than half the price that was given for the comparatively unimportant head in the National Gallery, which cost us 365*l.* The Van Eyk head was sold at Lord Middleton's sale in 1851; Sir C. Eastlake, and Mr. William Russell were present at the sale and bid for it, but it was knocked down to Mr. Farrer for 315*l.* A few days after it was purchased by the Gallery for 365*l.* Then as to the 'Doge' by Bellini, there have been sold within the same interval no less than three pictures by the same master, of greater import-



ance, and two of them at smaller prices: namely, the "Virgin and Child," sold at Mr. Coningham's sale in 1849 for 183*l.* 15*s.*; 'The Virgin Enthroned, with Infant Christ and Saints,' at Mr. Dawson Turner's sale in 1852 for 378*l.*; and a 'St. Francis in the Desert,' at Mr. Buchanan's sale, likewise in 1852, for 735*l.* The first of these pictures cost less by 26*l.* 5*s.* than one-third of the price given for the 'Doge'; the second, notwithstanding the interest of its subject, and its superiority in every respect, only 63*l.* more than half; and the third, although a work of singular importance, only 105*l.* more. 'The Virgin and Child,' and 'The Virgin Enthroned,' together cost less by 68*l.* 5*s.* than the 'Doge' alone. The one is now in Mr. Thomas Baring's collection, the other in Lord Ashburnham's. We refer to this as a simple statement which could be verified either by the purchasers of the pictures, or more readily by the sale catalogue of the auctioneer. Of the originality of these pictures, or their fitness to be added to the National Gallery, we say nothing, our purpose being only to show the mismanagement which has existed in the Institution. Persons who propose purchases demand exorbitant prices, because the payment is made from public resources; and those to whom the purchases have been confided, are certainly more liberal of the public money than they would be of their own. This, then is the other primary evil arising from irresponsibility. In some cases the delay in securing good works has arisen from causes over which the authorities had no control; of these the principal is the want of a sum of money set apart for the immediate purchase of any desirable pictures that might offer. This difficulty in future arrangements it is hoped will be obviated by the appropriation of a few thousands of pounds placed at the disposal of the authorities. Independently, however, of the results of difficulties thus occasioned, the public has ample ground of complaint on the score of mal-administration. Upon enquiry relative to space which might be obtainable for the enlargement of the present gallery, or the erection of a new one—if there were no other reasons for determining on another site, it is sufficient that the consent of the Horse Guards cannot be obtained for the removal of the barracks; that is to say, no equally eligible military station is procurable. Of the sites that have been recommended, one is at the extremity of the vista in front of Kensington Palace, and near the sunk brick wall which separates the gardens from the park; two others also in Kensington Gardens; a fourth upon the site of the barracks at the end of Rotten Row; and a fifth is the ground purchased by the commissioners of the Great Exhibition, and this site the committee recommend as that of the contemplated gallery. The extent of ground which has been purchased is eighty-six acres; the cost of which was 300,000*l.* The half of this sum was contributed by the government, and the other half by the commissioners of the Exhibition of 1851. In considering the question of site, the great apprehension continually present to the mind is the injury that pictures and sculpture may sustain from smoke. In dealing with this evil it must be remembered that there is one thing certain, that is the impossibility of removing the new gallery entirely from a smoke-contaminated atmosphere. On this score there can be no hesitation in deciding between Kensington Gore and Trafalgar Square; could even the necessary space be obtained at the latter place. It does not at present seem possible that there can ever be around the proposed site a discharge of smoke equal to one tenth of that continually rising round Trafalgar Square. That this is an important consideration, we have only to remember the condition of the pictures in some of the continental collections. Let us exemplify, by way of the most positive contrast, the unsullied brilliancy of all the works in the Pitti collection. The virgin surface of these works is intact, while a great proportion of the surface of some of our pictures is the work not of the master but of the cleaner. It appears to us that the glazing of the Raffaele and other works at Dresden is unnecessary with respect to their

preservation. The climates of Dresden and Florence are very different, but we only remember one picture there that was protected by glass, and that was the Madonna della Seggiola; and this is not to protect it from atmospheric deposit, but from probable injury from copyists by whom it is always surrounded. The case is different with such a climate and atmosphere as ours. Mr. Faraday says that no injury could accrue to valuable works of art protected by glass. Ten years ago we proposed that the cartoons should be thus hermetically sealed and removed to the National Gallery, and it must be a source of gratulation to all who estimate these precious relics, that measures are contemplated for their preservation by covering them with glass. To all who are acquainted with the cartoons, it must be evident that they are fast fading; and had they been placed in the gallery at its erection, and secured by glass, much of their value would have been preserved. The exterior architecture of the proposed gallery we will not discuss, but proceed at once to a consideration of that which is more important; that is the manner of lighting the walls. In this particular there is no existing institution in Europe that can be recommended as a model. We know not what the new museum at Berlin may ultimately be; but we know the defects of those recently erected at Munich and St. Petersburg. The great error of our own gallery, and indeed of all those on the continent is the precipitation of the light on the floor. By this arrangement some of our best pictures are lost, as for instance, the Sebastiano del Piombo. The power and beauty of that picture are by no means duly felt, which ought not to be the case in a gallery so recently constructed. At Dresden, Florence, in the old gallery at Berlin, and in the Louvre, a great proportion of the valuable pictures are seen only by reflected and half lights. True it is that many famous collections are distributed in suites of rooms lighted by side windows; in such case the spectator can only regret that so many fine works should be but half seen. Those galleries of which we speak, are only ancient palaces appropriated to the reception and exhibition of pictures, and the effect of works of art so distributed is the same as that in the palace at Hampton Court—but not quite so subdued as the obscurity of Marlborough House. The light in the Houses of Parliament was not studied with a view to the exhibition of works of art; if we complain therefore that Maclise's fine work cannot be seen, we are told that there were other dispositions paramount to the mere lighting of a fresco; and if we complain that in the Poets' Hall certain of the works are invisible, we are told that they are seen by the best light that the architectural arrangements would admit of. When it is remembered that we may benefit by the errors of, and even ameliorate the improvements adopted in, other galleries—there must be no such complaint in the gallery about to be constructed, or should it be by misfortune that there be ground for any such complaint it must not at least be met by such a response—the utmost excellence of such a gallery will be, not its exterior architecture, but its interior design, adapted to the sufficient display of the works of art therein deposited. We are perfectly warranted in expressing apprehension on this subject, since years ago all the best places in the National Gallery were occupied, and since we see so many failures in effecting that which should constitute the chief merit of a gallery. That of Lord Ellesmere is the last of the private galleries we believe that has been constructed in this country, and it is most surprising that portions even of that valuable collection which it contains, should be so indifferently lighted. But we could proceed in multiplication of similar instances *ad infinitum*—the question is, the remedy. There is but one design under which pictures can be sufficiently shown, and that is to light from apertures running round the room, and as close to the side walls as possible. The usual method is to light from an aperture in the centre, whence the light is precipitated on the floor, where it is not required. In Marlborough House the reflection from the floor is the only

light by which we are enabled to see some of the pictures. The nearest approach to the arrangement we propose was made by Rottmann, now deceased, who painted at Munich the Greek landscapes for King Louis of Bavaria. In looking at these works, the spectator stands under a screen, which places him in comparative obscurity, and throws the entire force of the light on the wall. This light, however will not serve for sculpture, it must be more generally distributed in the room or gallery, and that of the spaces in which visitors circulate should be reduced by artificial means, while the light should be permitted to fall upon the works at such an angle as should secure an amount of shade sufficient to show composition, and bring out the parts—in short the effect should be that of a good drawing. In the British Museum the sculpture is crowded even to confusion. Objections are raised to the removal of the sculpture to a new gallery, on the score that objects of ancient sculpture are antiquities and should be retained among antiquities. We humbly submit that the sculpture properly so-called should be classed in the art-category, and the retention of these in a museum of antiquities is most earnestly to be deprecated. Between that which is historical and archaeological, and that which is strictly fine art, a line should be drawn. We cannot recognise the expediency of removing from the British Museum, Etruscan, Egyptian, or Assyrian antiquities; these might remain in combination with the library. The committee in collecting information have corresponded with the authorities of every museum in Europe, and from the replies which they have received, we learn that every kind of arrangement exists; the collections having been distributed in the majority of cases according to the command of space. It is impossible to suggest anything that has been overlooked in this enquiry. It extends to a countless catalogue of minute detail and probable contingencies, on no portion of which have we space in anywise to dwell. It will be asked what resolutions the committee propose for the better regulation of the gallery. In answer then to this question, we say that they recommend that no picture cleaner shall be employed in the gallery who declines to give a full and distinct explanation of the manner in which, and the materials with which, he proposes to operate on the pictures submitted to him for treatment. No picture shall hereafter be cleaned or repaired without a written report from the director to the trustees. We have already stated that it is contemplated to vest the direction in one responsible officer. In cases of doubt with respect to the expediency of cleaning a picture, the trustees shall have the power of appointing a commission consisting of not less than three experienced persons including one practical chemist, by whom the picture shall be examined. It is the opinion of the committee that the management by a board of trustees should be continued, but that no person should in future become a trustee in virtue of office. The office of keeper to be abolished, and the trustees to be appointed by the treasury. Every recommendation for the purchase of a picture shall originate with the director and be made in writing to the trustees, and a fixed sum shall be annually proposed by Parliament for the purchase of pictures and placed at the disposal of the trustees. The combination of the archaeological collections in the British Museum with the artistic collection, is a question left for the decision of a royal commission; and in order that the new gallery be commenced with all convenient expedition, it is recommended that a solution be arrived at as early as may be convenient. The salary proposed for the director is 1000*l.* a year, and the office will be tenable during five years; after which re-appointment may take place. The selection of a person in every way qualified worthily to discharge the onerous duties of director becomes at once a consideration of the gravest importance. Many will be proposed, and many will commend themselves to the notice of those in whom the appointment is vested. The discharge of the functions of Director of the National Gallery



will be no enviable office; each time that an addition is made to the Gallery, he will be in the language of Tom Moore, "living under a microscope," and we be to him if his Holbeins turn out spurious. Need we describe the necessary accomplishments of such a gentleman? Assuredly not. Everybody knows he must be a painter and a scholar; he must have squeezed the hand of every master from the first of the ancient Corinthians to the last of the modern Teutons. In conclusion we have gone carefully through this report, and dwell mainly upon those subjects most before the public in the faulty economy of the Gallery. We have adverted to the remedies proposed for the crying maladministration of the institution, and we take leave for the present of the subject, but not without an expression of thankfulness for the raw appearance of the "Queen of Sheba," but for which, there had been no such stringent inquiry. The excitement, occasioned by this so-called infelicitous result will be the salvation of many valuable pictures.

## CORRESPONDENCE.

## NATURAL PRINTING; IS IT OF ENGLISH OR AUSTRIAN ORIGIN?

To the Editor of the "ART-JOURNAL."

SIR,—In yours of Jan. 1st, in the *Athenæum* of Dec. 3rd, in the daily papers, and other publications, I find notices inserted, descriptive of the new process of printing from natural objects, the *Naturscheldruck* of the Germans, the *Phytoglyphy* of the English. As I believe I have some claims to bring forward in this matter, I trust you will allow me, through the medium of your columns, an opportunity of placing before your readers a few circumstances in connection with the above Art, which cannot fail to prove interesting, and the more so as it will, I think, in the end be found that the invention, ushered in with so much pretension and parade by the Austrian prospectus, is English, and had its origin in the patent taken out by R. F. Sturges, of Birmingham, for the ornamentation of metals by pressure, by introducing between sheets of metal pieces of thread or wire lace, perforated paper, &c., &c. In the prosecution of a series of experiments thereon, it occurred to me that the substitution of natural objects in the place of thread or wire, lace, &c., &c., would produce the same result. This was done by me, and the capabilities of the process put beyond a doubt,—months before the communication was received from Vienna by Messrs. Bradbury & Evans, which resulted in their obtaining a patent in this country. My attention was first directed to the Austrian claim by a notice which appeared in the *Athenæum*, 3rd Dec. last, in which, after describing the process, as practised in the Imperial printing office at Vienna, the writer of the notice alluded to remarks as follows:—"It is not a little singular that the workers in German silver and Britannia metal, at Birmingham, have for some time been in the habit of ornamenting the surfaces of these metals by placing a piece of lace, no matter how delicate, between two plates, and passing these between rollers. In this way every fibre is most faithfully impressed upon the metal. We are not aware, however, that any attempts to print from these impressions have yet been made at Birmingham." As I had, a considerable time previous to the above notice, printed from impressions of skeletons of leaves produced on metal plates by pressure, in justice to myself I considered it only proper to address the editor of the *Athenæum* on the subject, in correction of his remarks; and in support of my statement, I quoted an extract from the article furnished to the *Art-Journal*, written by me and entitled "The New Art of Ornamenting Metals," printed at page 64 in the February part of the volume for 1853; it was as follows:—"In the present state of the invention it appears very difficult to place any limit to the nature of the materials out of which patterns may be made; as, for instance, the writer of this notice picked up in an afternoon ramble in the country two

or three specimens of what Coleridge has so poetically described as

"Brown skeletons of leaves that lay,  
My forest brook along."

These placed between plates of previously rolled soft metal, and subjected to pressure, on the separation of the plates each disclosed the delicate markings of the tender framework upon which the vegetable matter that makes up the leaf had been stretched, not a single spar or rib was wanting. These impressions could be printed from with ease, and would serve as illustrations of the structural form of leaves for the use of those interested in the study of the science of botany. Very excellent impressions may in like manner be procured from lace, and the lace-manufacturer has thus at his command the means of producing a pattern-book of his designs without trouble or expense of engraving the same: the depth of the indentation is sufficient to hold the necessary quantity of ink to produce an impression by means of the ordinary copper-plate printing-press, or by surface block-printing." My letter was inserted by your contemporary, but the above paragraph was omitted; simultaneously with my letter there appeared a correction from Messrs. Bradbury & Evans as to the origin of the invention, stating that it was due to Dr. Branson of Sheffield, who had in 1851 read a report of a process adopted by him before the Society of Arts, in March of that year, "identically the same" as that of the Austrian patentees. As I did not feel satisfied as to the "identity" of the processes, having also an idea that I had seen Dr. Branson's process described somewhere, I searched for and after some little trouble found it in the *Athenæum* of Dec. 21st. 1850, p. 1350. As I had anticipated, the processes were not similar, save in one feature only, viz., that of the reverses imprinted on the original media being copied by the electro-deposit process. Dr. Branson used *gutta percha* in the place of lead, and the pressure of an ordinary screw press to procure his impression, instead of the rolling and propulsive pressure of metal rolls—so much then for the "identity" of these processes, which I hold cannot be established; the material used, and the means by which the impression was produced being both essentially different. I therefore again wrote to your contemporary, pointing out the error into which his correspondents had fallen; referring him to his own pages for the confirmation of my statement. I was not contending for priority in printing from natural objects by Dr. Branson's process, but by my own. I had no hesitation in giving to that gentleman all the credit to which he was entitled, and which I think he can claim, viz.: that of having printed from natural objects by his own peculiar process, so far back as 1850. My letter was not inserted, nor were the specimens sent acknowledged, but in the Notice to Correspondents of Dec. 17th, the following appeared:—"NATURAL PRINTING.—On this subject we have received letters from Mr. Aitken and Dr. Branson: we cannot enter into the question here raised of priority of claim [I did not raise such a question be it remarked] and to print the letters would involve us in a controversy to which we see no end, and of which we question the utility." I do not question the right of the Editor of the *Athenæum* to do what he likes with his own, but I cannot help thinking that the reason assigned for putting a stop to the correspondence, was much more specious than solid. Your readers will form their own conclusions.

I have not yet had my suspicions removed as to the English patent for the new method of ornamenting metals having furnished the hint for the Austrian process, in so far as the use of metal is concerned, and the more so that the opinion expressed by me upwards of a month ago in the *Athenæum* remains, until now, uncontradicted; the English patent alluded to was sealed early in January 1852.

Again, we hear nothing of natural-printing until the communication received from Vienna by Messrs. Bradbury & Evans, four months after I had written the article in the *Art-Journal* alluded to in the beginning of this letter; while

I had, before the same was published, exhibited specimens of natural objects printed from plates engraved by themselves, which plates, with others, I have still in my possession, and the impressions from which, I am assured by those who have seen the collection exhibiting at the Society of Arts, are superior in minuteness of detail, delicacy, and beauty, to any of the specimens there exhibited.

Sufficient has, I think, been stated to show that the process of Dr. Branson, and that to which I lay claim, are not identical; that the merit claimed by the Austrians of having invented natural-printing is questionable; and that I had, months previous to the application for a patent in this country, printed natural objects from plates engraved by the objects themselves, which rivalled in delicacy and beauty the originals from which they were taken; and were replete with every minute marking and graceful touch which in so peculiar a manner distinguishes the handicraft of nature, and places at such an unapproachable distance all the attempts of man hitherto to portray her works successfully, until furnished by the means supplied by herself. Apologising for the length of this communication, I am, Sir, yours respectfully,

W. C. AITKEN.  
BIRMINGHAM,  
19, BROAD STREET, ISLINGTON,  
January 10th, 1854.

DEAR SIR,—In my account of the process of "Nature Printing," in your last number, I discover that I neglected to give the credit of the invention to an English gentleman, to whom it appears to me, after a careful investigation of the subject, certainly to belong. Dr. Ferguson Branson, of Sheffield, communicated a process identically the same as that claimed by the Austrians to the Society of Arts, on the 26th March, 1851, and specimens were exhibited. I learn that, on the 6th December, 1850, some account of Dr. Branson's invention appeared in a Sheffield paper. I know that specimens of the result were shown at the Sheffield Philosophical Society about this time, and a letter from Mr. B. Maund, of Bromsgrove, which I have seen, to Dr. Branson, dated Oct. 17, 1848, shows that even before this latter date he was at work on the subject. The latest date given is sufficient to establish Dr. Branson's claim. I owe a deep apology to that gentleman for the unfortunate omission of his name in the paper referred to, and I hasten to beg you to allow me to make at once the correction which justice demands.

Jan. 10, 1854. ROBERT HUNT.

SIR,—The subjoined "Notice to Exhibitors" is annually printed and promulgated in the Royal Academy Catalogues of the Exhibition, and I am not aware that its absurdity has ever been pointed out, viz., that instead of being what it purports to be, it is simply a description of certain works which are ineligible for exhibition.

"Nature of Works Eligible for Exhibition.—No Works which have been already publicly exhibited;—no Copies of any kind (excepting Paintings in Enamel, and Impressions from unpublished Medals, in which case the name of the original Designer must be specified);—no mere Transcripts of the objects of Natural History;—no Vignette Portraits, nor any Drawings without Backgrounds, (excepting Architectural Designs,) can be received."

May I express a hope that the best grammarian of the Forty will correct this blunder next year.

TRUTH.

## THE CRYSTAL PALACE AND THE SABBATH.

SIR,—As you profess not to give a decided opinion concerning the opening of the Crystal Palace on the Sunday, but have at the same time published an article by Dr. G. F. Waagen strongly advocating its being opened on that day, perhaps you will not refuse to give publicity also to the following remarks, on the other side of the question, from a subscriber who desires success to your endeavours to promote a knowledge of the Fine Arts among the people.

It is the glory of a nation which calls itself Christian and Protestant, that therein the Word of God has a paramount claim to be heard, and



that its authority may be referred to as conclusive in all disputable points either of doctrine or practice. The writer of the article on "The Crystal Palace and the Sabbath," seems to have overlooked its authority, by recommending, so strongly, a measure directly contrary to its precepts and commands, which not only prohibit that any work should be done (to which he seems to restrict its meaning), but also ordain that the day should be kept "holy to the Lord;" and, moreover, expressly pronounce a blessing upon him who shall refrain "from doing his pleasure on that holy day."

I agree with the writer of the article in question, that no means are better calculated to refine the minds of the working classes than the study of the Fine Arts, and I would therefore have every opportunity afforded them for it, but not on the Sabbath day; for by no law are we permitted "to do evil that good may come." Science and the Fine Arts may be as elevating and refreshing to the intellect of man as heavenly meditation is to the spirit; but it can never take the place of it; nor can it be conceived that the study of the luxuries and refinement of Eastern life, or the exquisite statues of our sculptors, the subjects of which are chiefly taken from heathen mythology or from ancient history of heathen times, can lead the mind of man to his Creator and Redeemer, who, by the institution of the Sabbath, and by the care with which He has guarded it by His commands, precepts, threats, and promises in His word, has clearly intended that the day should be given up to Him alone.

If the Fine Arts must be studied on the Sabbath, and are to be considered as helps to devotion, instead of opening the Crystal Palace, let the people rather use those privileges which are afforded them already in our churches and cathedrals. The Church has decided how much of the Fine Arts is a help to devotion, and has eschewed what she deemed conducive to lead the mind astray. There is no lack of music and singing, and that of the highest order, in our churches and cathedrals, which are not only well calculated to refine the mind, but also are in accordance with the sanctity of the day itself. What need, therefore, of concerts and secular music, for which there are six days of the week already?

The Spirit of God can hardly be considered as manifested in Art or Science; but rather is a manifestation of the spirit and mind of man exercising the intellectual faculties and feelings which his Creator has implanted in him. In answer to Dr. W.'s assertion that the mind of man is incapable of fervent devotion for more than an hour or two at a time, we would refer him to the lives of such men as Henry Martyn and David Brainerd.

Many, too, there are of the humbler classes, whose worship on the Sabbath engages their heart and affections, and is very far from being "the vain babble of the heathen," as may be publicly exemplified by the numerous essays of working men on the observance of the Sabbath.

With regard to the Sabbath desecration which Dr. W. professes to have so much rejoiced to witness in London and elsewhere, while we may grieve that it should be so with individuals, we may still rejoice that it is not yet as a nation that they are encouraged to profane the Sabbath. So contrary is it to the law, that the Parliament must be petitioned to revoke its strictures, and give its sanction to a national sin, before the Crystal Palace can be opened on the Sunday. Lastly, the Sabbath can never be considered as patronising idleness, for nothing is more contrary to its spirit if rightly observed. To meet for prayer and praise, to instruct the ignorant, to visit the afflicted, to study the Word of God in private, might well fill up one day in seven without the sin of idleness. It is grievous enough that so many should spend it in folly and sin; but that can never be a sufficient ground why men should be further encouraged to do so, by our preparing a place where they may, agreeably to themselves, waste away those precious hours expressly given them by their Creator, not only as a rest from bodily toil, but yet more as leisure wherein they may prepare themselves for the eternity to which they are hastening.

KENDAL.

Jan. 18th, 1854.

### THE HORSE AND THE HERO IN SCULPTURE.

SIR,—Under the above title you take notice, in your January number, of a pamphlet by Mr. Park, the well-known sculptor, in reference to pedestrian and equestrian portrait statues. His argument, in effect, denies the appropriateness of ever erecting an equestrian portrait statue. Is this tenable? Surely it would too much circumscribe Art! Surely equestrian memorials have their places as well as other works! I think he fails to prove they have not. That he does so fail I will try to show, if you will allow me space to allude in detail to the seven sections into which he divides his argument.

1. "In an equestrian group," he says, "the man is sacrificed to the horse." If art imitates nature can this be? A good rider, man or woman, appears to advantage on a fine and well-managed horse; at least this is a prevalent idea, and one in which Mr. Park appears to agree in his third section, in which he speaks of a horse being a pedestal for a man; and a noble, natural, moving pedestal it is, especially appropriate for a modern general. All field officers ride when on duty.

2. "A small equestrian group," the pamphlet continues, "may be admirably adapted for a room, which, when enlarged to a colossal pitch, and placed in the open air, would have its power to please diminished in ratio of its increased size, because the eye of the spectator could not embrace the expression of the larger as he could in the smaller." Now on what laws of human vision and of perspective does the writer explain this? If the area around or before the group be enlarged in the same proportion as the group, at proportionally corresponding distances the two will occupy the same angle of vision. Suppose an equestrian group, 2 feet high, in a room 15 feet square, and that the same design is enlarged to 20 feet high, and placed in a public place 150 feet square; is it not evident that the spectator would, as regards area, have the same opportunity of so placing himself, as equally "to embrace the expression of the larger as of the less?"

3. "In nature," the writer says, "a man mounted on horseback is on a pedestal: the horse is that pedestal. When this group is elevated on a second pedestal, the horse assumes the principal position, and the head and form of the man are carried out of their proper relation to the observer." There is an appearance of truth in this which fades on closer inspection. We are speaking now of important open air memorials. In such works, whether pedestrian or equestrian, Mr. Park would no doubt himself agree that there should be two or three pedestals, or members of pedestals, or bases, or whatever we may call them, placed one on the other in harmonious architectural combination, to afford a sufficient architectural elevation to the whole work, as well as to give space for sculptural illustration, either by relief, or emblematic figures and decorations, or by both. One of the practical advantages of an equestrian treatment in such large memorials is, that it does afford, in the horse, a natural top pedestal for the statue without wearying the eye with form above form, or dissatisfying it with the chimney-like shaft on which many of our pedestrian statues are placed. The writer himself allows the excellent effect of the equestrian statue of Marcus Aurelius in the capitol, which I can quite comprehend, though wholly at a loss to understand what he means by calling it an exceptional case in these words,—"in that the horse is sacrificed to the man in a manner that would not be tolerated here." The horse was much admired by Falconet, the sculptor of the Czar Peter statue at St. Petersburg, and by himself considered superior to his own, on which the sovereign is there mounted.

4. "In a group so placed," the pamphlet continues, "the lineaments of expression, the soul of art, can never be satisfactorily seen." Really this is purely a question of height, and has nothing to do with the statue being on a horse or no. It is doubtless an important consideration in designing a memorial, pedes-

trian or equestrian, to determine a proper elevation for the principal head, and I think it will be found practically that, to gain a corresponding general effect in a pedestrian work, the head will have to be placed rather higher and further, than less so, from the eye than in the equestrian work; thus reversing the proposition of the pamphlet. "A close approach," it continues, "reveals the ugliest object in representative art, viz., the belly of the horse." There is some truth in this objection, but it is to be obviated by treatment in the work, and by placing the group not too high, and generally on a spreading base. The disadvantage of a near approach to an elevated statue is not confined to an equestrian work. A pedestrian statue is absurdly foreshortened when you can look, as it were, up its nostrils; and a column, when you approach its base, appears to be falling over you.

5. "The stride of a man over a horse, when viewed in front and rear, is not a beautiful action." Nor, I must add, is the back view of any portrait statue likely to be its best. That of a pedestrian figure is usually very uninteresting, and certainly not superior in artistic effect to a similar view of an equestrian work. With respect to the front views of an equestrian group, they appear to me in no degree inferior to the side views. As to the general effect of "the stride of a man over a horse," it has been recognised in all times and by all nations who possessed a fine breed of the animal, to be a dignified position. It is a frequent theme of the poets. Does not our best-loved bard speak of "witching the world with noble horsemanship?"

6. In this section the example of the Greeks is adduced in the following words:—"The Greeks never put Alexander on a horse, although taming a wild horse was a youthful feat of that conqueror's: they never gave intellectual preference to brute force." It appears, however, that after the battle of Granicus, Alexander ordered Lysippus to make twenty-five equestrian statues of his friends who had fallen in that battle, and to add a similar representation of himself. It is further stated that some of these were removed to Rome by Metellus. Among the bronzes of Herculaneum is one of Alexander on horseback, supposed to be, as was usual with such small Roman works of that period, a copy from a then extant and well-known Greek original. A similar observation may be made in relation to the Roman coins of Macedonia, on which occur the head of Alexander, and on the reverse Alexander on horseback. It is well known that the devices on coins were also generally from some well-known work of Art.

7. It is here remarked that "equestrian statues must be of necessity too much alike." If the artist be equal to it, a full scope for originality may be found in such works; it is hardly fair to draw a decided inference from London happening to possess some indifferent works of this class. We may remark also that there are certain stereotyped attitudes of pedestrian portrait statues on which the changes are often rung, as with one hand holding a scroll and supporting a cloak, the other being extended or pendant at the side. These form a staple of our pedestrian portrait statues, but we may not infer from this that there is not a scope for originality in such works.

After all that may be argued, theoretically or aesthetically on this point, it is the ultimate practical good or bad effect on the eye and mind in the completed and placed work that alone can fully illustrate the question, and few public memorials hold a higher place in public estimation than those of Marcus Aurelius, to which Mr. Park accords such high praise, the Czar Peter on horseback at St. Petersburg, and the lately erected equestrian memorial in Berlin of Frederick of Prussia. I cannot see that these works are less "beautiful in themselves" for "being ornamental in an open space." Nor can I perceive that they are less intellectual from being good in architectural effect. Is not architecture capable of expression?

I speak thus of equestrian statues because I cannot see on what grounds they are to be thrust out of the pale of intellectual sculpture. It is not that I prefer them, except on certain



occasions, to pedestrian statues, nor that I deem them mere triumphs of Art, or "harder to do." The difficulties of equestrian works appear to have been very much overrated. If a man knows what a horse is, and how to ride, and can model a human form with spirit and correctness, he will have little difficulty, comparatively, with the horse, or in seating the rider. It is not either that I should wish to see a great proportion of equestrian statues erected. But of that there is little chance, unless the public bid farewell to its common sense, which would not probably consent in a memorial to the putting on a horse a legislator, an admiral, a bishop, or one especially renowned in literature, science, or art. Legislators do not frame laws, admirals do not direct naval tactics, bishops do not instruct, nor do poets, philosophers, or artists, compose, calculate, or paint on horseback: but generals do direct battles in that position. Wellington was seventeen hours on Copenhagen on the field of Waterloo.

I am thus far from leaning to a large proportion of equestrian statues; nor do I think that a large introduction of the somewhat "bravura" style to which they are apt to lead desirable for the interests of art or elevating to sculpture. Somewhat of this is allowable in memorials connected with "pomp and circumstance" and national glory. A chivalric decorated air and a "trumpet of triumph" atmosphere about them is in accordance with their subject, but I am far from considering such works as the highest efforts of art. Such works, equestrian or pedestrian, should have their place only when appropriate, as appropriate they no doubt sometimes are. It is the representation of the pure and simple, unadorned, and selected forms of human nature that will ever hold the first place in sculpture among an intellectual people; but in historical records, the subjects may not be sacrificed to the artist. The general public impression should in each case be expressed, and the views of posterity regarded. For these reasons I believe it highly desirable that we should occasionally have equestrian memorials erected.

S. C.

## ART IN THE PROVINCES.

CHELTENHAM.—A "programme" of an exhibition to be held in this town in the month of June, has been forwarded to us; the exhibition will be of horticultural productions, but embracing the "arts and sciences connected therewith, and designs taken therefrom;" so runs our record. Under the former of these, that is the "arts and sciences," are enumerated models and designs for greenhouses, models of laid-out grounds, fountains, vases, statues, garden-seats, flower stands and pots, aviaries, and other ornamental iron and wire works, and all kinds of implements for gardening purposes. The schedule of the section headed "Designs taken from Horticulture" comprises every description of manufactured goods, which admit of floral decoration, whatever the material may be of which they are made; this, of course, opens the exhibition to a very large class of contributors, as there are few manufacturing Arts which cannot come within the rules of a "flower margin." A "Crystal Palace" is to be erected for the exhibition, which, from its novelty of idea, ought to succeed, as we think it will do.

STOURBRIDGE.—The anniversary of the Stourbridge School of Design was held at the close of the last year, under the presidency of Lord Ward, who was supported by Mr. J. H. H. Foley, M.P., and other patrons of the Institution. Mr. Foley, after alluding to the importance of such a school among the glass manufactories of the district, and the progress which the pupils had made during the year, the first of its establishment, intimated his intention of adding to it, after Christmas, the whole of the one hundred boys of the Old Swinford Hospital School.

LEEDS.—The newly-established Academy of Leeds has issued a prospectus of an Art-Union in connection with the Academy. Each subscriber will be entitled to an engraving from the picture of "The First Step," by T. Faed, R.S.A., or one from a painting by P. F. Poole, A.R.A., or one from "The Rustic Toilet;" besides a chance of procuring a drawing or oil-picture, a number of which

have been gratuitously contributed by many artists by way of aiding this society in its infancy. We ought to add that the object of the Art-Union is to procure funds to defray the expenses incident upon the establishment of the Academy, and the providing it with the objects necessary for a school of Art.

GLASGOW.—The council of the Art-Union of Glasgow have circulated the first list of pictures they have purchased, at a cost of more than 1500*l.*, for distribution among their subscribers of the present year. The list includes "The Audience Chambers at Bruges," by Haghe, 350*l.*; "Ruins of the Temple of Jupiter at Egina," by G. C. Hering, 150*l.*; "River Scene in Holland," by E. Le Poittevin, 80*l.*; "A Summer Day in Sussex," H. B. Willis, 70*l.*; "Margaret and Faust," E. H. Corbould, 70*l.*; "A Turkish Merchant," D. Macnee, 70*l.*; "A Weedy Stream," Boddington, 60*l.*; "Dysart, on the Coast of Fife," Bough, 60*l.*; "Glen Cloy," Jutsum, 50*l.*; "An Incident in Pepys's Diary," Noble, 50*l.*; with examples of A. W. Williams, C. Stanley, J. E. Lauder, C. Fielding, Oakes, &c. &c.

## ART IN CONTINENTAL STATES.

PARIS.—The *Moniteur* of December 31, announced the sudden death by apoplexy of the celebrated architect, Visconti, architect of the Louvre: we hope to give some account of him in our next.—The members of the Academy of Painting are busy regulating the subjects for the *concours* of the year; also in arranging a new plan for the advancement of Art. As the *Grand Prix de Rome* can only be gained by few, and as many merit recompense, a medal called "Medaille d'Excellence" will be given to the student who has obtained the greatest success in the course of his studies.—1. A prize. A "Grande Medaille" is given to the student who, in the course of the various *concours* since his admission to the schools, has gained the most medals of "mentions honorables." 2. The amount of success is determined each year at the general assembly of August. The name of the students who gain the "Grand Medaille" is proclaimed in the public meeting of the Academy. 3. The student having gained the "Grand Medaille" is no longer admitted to the *concours* preparatory, or of emulation. 4. The medals and other *recompenses* are fixed according to the subjoined table:—

	Degree.
Special Medal (Anatomy, Perspective) . . .	1
Third Medal (Drawing or Modelling after Nature or the Antique) . . .	1
Second Medal do. do. . . . .	2
First Medal do. do. . . . .	3
First Medal, Figure painted from Nature or Modelled (preceded by a <i>concours</i> de composition) . . . . .	4
First Medal, Study of a Tree do. . . . .	4
Prize of the Head of Expression . . . . .	3
Honourable mention of do. . . . .	1
Prize of the Half Figure, painted life size . . . . .	4
Honourable mention do. . . . .	1
Admission to the <i>Concours</i> of the Grand Prize of Rome . . . . .	4
Medal of Encouragement given by the Institute . . . . .	4
Second Prize of Rome . . . . .	5

Hopes are entertained that this plan will be very serviceable to the Arts.—The Academy of Fine Arts has replaced M. Fontaine, deceased, by Mr. Gilbert.—The Antiquarian Society of Picardy has voted supplies for the construction of a museum at Amiens, which will comprise four divisions—Painting, Sculpture, Antiquities, and Natural History. also several sub-divisions for drawings and engravings. The antiquities will be divided into two sections; in the first will be placed the statues, sarcophagi, mosaic inscriptions, bas reliefs, &c. In the second—vases, lamps, enamels, bronzes, sculptured ivory, &c., a cabinet of medals, and a library of 10,000 volumes. Designs for the building are to be sent in by architects, to which will be given, respectively, prizes of 3,000*l.* for the first; 1,500*l.* for the second; and 500*l.* for the third.—The palace for the Grand Exhibition of 1855 goes on rapidly; the northern façade, extending parallel with the Champs Elysées, is sufficiently raised to receive the arcade of iron, the whole promises a very grand and imposing effect. By a decree, dated the 24th December, the Emperor has named the commission for the Grand Exhibition, it is divided into two parts—Fine Arts and Industry. Section of Fine Arts—MM. Baroche, E. Delacroix, Ingres, Henriquel Dupont, Mérimée, Count de Morny, Prince de la Moskowa, Duc de Mouchy, Marquis Pastoret, De Sauley, Simart. Agriculture and Industry—MM. Elie de Beaumont, Billaut, Michel Chevalier, Dollfus,

Arles Dufour, Dumas, Charles Dupin, Count Gasparin, Greterin, Heurtier, Lequent Lepay, Count de Lesseps, Mimerel, General Morin, Emile Periere, General Poncelet, Regnault, Sallandrouse, Schneider, Seilliere Seydoux, Troplong, Marshall Vaillant: President Prince Napoleon; in his absence, the Minister of State or the Minister of Agriculture. The section of fine arts will be presided over by the Minister of State. Other minor details will be decided at a future period.—M. Niewerkerke has opened his saloon to brilliant artistic reunions.—The recent sale of a most important collection of drawings and engravings belonging to M. Thorel has attracted a large number of buyers. Among the engravings we may mention the following, with the prices they realised:—"La Belle Jardinière," engraved by Desnoyers after Raffaele, 600*l.*; "Adam and Eve," by Albert Durer, 481*l.*; "The Holy Family," one of Gerard Edelinck's finest prints after Raffaele, 1160*l.*, bought by Colnaghi; "The Crucifixion, surrounded with Angels," Edelinck after Le Brun, 315*l.*; a proof before letters of the "Marriage of the Virgin" engraved by Longhi, 1110*l.*; "The Murder of the Innocents," Marc Antonio after Raffaele, 679*l.*, bought by Colnaghi; "The Virgin in the Clouds," Marc Antonio, after Raffaele, 600*l.*, sold to Evans, of London; "St. Cecilia," Marc Antonio after Raffaele, 1086*l.*; "The Judgment of Paris," Marc Antonio after Raffaele, 700*l.*, to Colnaghi; "The Last Supper," 1930*l.*; "The Transfiguration," 910*l.*; "The Chariot of Aurora," 1110*l.*; all by Morghen after Raffaele; "The Madonna of Sainte-Sixte," engraved by Muller, 2550*l.*; another impression, 1349*l.*; the "Good Samaritan," by Rembrandt, 2100*l.*; "Charles I.," by Strange after Vandyck, 110*l.* The entire collection realised 61,927 francs, or upwards of 2,160*l.*

## THE VERNON GALLERY.

LORD WILLIAM RUSSELL.

A. Johnston, Painter. C. H. Jeens, Engraver.  
Size of the Picture, 3 ft. 2 in. by 3 ft. 7½ in.

WITHOUT entering upon any political discussion of the history an incident of which is illustrated in this picture, it may safely be affirmed that no one can read the narrative that describes the trial and execution of Lord William Russell without a feeling of deep commiseration at his unhappy fate: certainly the laws of the country were never more arbitrarily enforced against a misguided criminal—even if his conduct admits the application of such a term in this case—than when a judge consigned him from the bar of the Old Bailey to the scaffold in Lincoln's Inn Fields, as a traitor to his king, as a participator in the "Rye House Plot."

In this sad drama of real life, his exemplary and high-minded wife, Lady Wriothesley, the second daughter of the Earl of Southampton, and the young widow of Lord Vaughan, played a conspicuous and most affectionate part: she was present at the trial, taking notes of the proceedings for her husband's use; and after ineffectually pleading on her knees before the inexorable Charles for Lord Russell's life, cherished the few last moments of his existence by her fortitude, her prayers, and her precepts.

The day prior to his execution, which took place on the twenty-first of July, 1683, Dr. Tillotson, afterwards Archbishop of Canterbury, administered the sacrament to him and Lady Rachel in the Tower; Dr. Burnet, the well-known prelate and historian, was also present: this is the subject of Mr. Johnston's highly interesting picture. A more pathetic incident could scarcely have been selected, and the painter has treated it as if he felt it was so: he has grouped his figures most artistically, while he has successfully appropriated to each the thoughts which might be presumed to be passing through their minds at the moment. Much might be said, had we space for entering into the several points, by way of comment on the painter's treatment of his theme: we can only draw attention to Lady Russell, the placid and loving expression of whose face, as she watches her unfortunate lord, shows how deep and tender is her affection for him, even while engaged in the most sacred ordinance of our church within a few hours of their final separation.





LORD WILLIAM RUSSELL—1683.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.  
6 FT. 2 IN. BY 2 FT. 10 IN.

LONDON: PUBLISHED FOR THE PROPRIETORS.

PRINTED BY WILKINS.





## SOAP AS A MEANS OF ART.

THE following interesting communication has been made by Dr. Branson, of Sheffield, to the "Journal of the Society of Arts." We have examined the specimens forwarded to the society, and they clearly show that by the simple method proposed, very superior results can be obtained.

"Several years ago, I was endeavouring to find an easy substitute for wood engraving, or rather to find out a substance more readily cut than wood, and yet sufficiently firm to allow of a cast being taken from the surface when the design was finished, to be reproduced in type metal, or by the electrotype process. After trying various substances, I at last hit upon one which at first promised success, viz., the very common substance called soap; but I found that much more skill than I possessed was required to cut the fine lines for surface printing. A very little experience with the material convinced me that, though it might not supply the place of wood for surface printing, it contained within itself the capability of being extensively applied to various useful and artistic processes in a manner hitherto unknown. Die-sinking is a tedious process, and no method of die-sinking that I am aware of admits of freedom of handling. A drawing may be executed with a hard point on a smooth piece of soap almost as readily, as freely, and in as short a time as an ordinary drawing with a lead pencil. Every touch thus produced is clear, sharp, and well defined. When the drawing is finished, a cast may be taken from the surface in plaster, or, better still, by pressing the soap firmly into heated gutta percha. In gutta percha several impressions may be taken without injuring the soap, so as to admit of 'proofs' being taken and corrections made—a very valuable and practical good quality in soap. It will even bear being pressed into melted sealing-wax without injury. I have never tried a sulphur mould, but I imagine an impression from the soap could easily be taken by that method. The specimens show that from the gutta percha or plaster cast thus obtained, a cast in brass, with the impression either sunk or in relief, can at once be taken. If sunk, a die is obtained capable of embossing paper or leather; if in relief, an artistic drawing in metal. This suggests a valuable application. The manufacturer may thus employ the most skilful artist to make the drawing on the soap, and a fac-simile of the actual touches of the artist can be reproduced in metal, paper, leather, gutta-percha, or any other material capable of receiving an impression. By this means even high Art can be applied in various ways—not a translation of the artist's work by another hand, as in die-sinking, but the veritable production of the artist himself. One of the specimens (which we have seen) is a copy of Sir E. Landseer's 'Highland Piper,' a rude one, I must confess, though its rudeness does not militate against the principle involved in its production. Suppose the drawing had been made by Sir E. Landseer himself; that accomplished artist's actual drawing might have been embossed on various materials in common use, and disseminated amongst thousands, thus familiarising the eyes of the public with high Art, and giving a value to the embossed transcript which no translation by the die-sinker, however skilful, could possibly give it. The raised gutta percha impression of this specimen is from the soap itself; the sunk impression is cast in gutta percha from gutta percha. I wish to lay particular stress upon the fact that drawing touches can be thus rendered, and an effect rapidly produced, unattainable by modelling. The larger plaster casts were taken from drawings freely made—as the appearance of the touches will prove—in common brown soap. The finer kind of soap is of course better fitted for fine work; but should the process now described be adopted by the manufacturer—and I trust it may never become the subject of any patent—soap better suited to the purpose than any now made will doubtless be specially manufactured. In proof that fine lines can be drawn upon the soap as well as broad vigorous

touches, I can state that one of Rembrandt's etchings has been copied on soap, the soap pressed into gutta percha, and an electrotype taken from the gutta percha cast, from which a print has been obtained very little inferior in delicacy to the original etching. Doubtless persons engaged in manufactures will see applications of the process which I have not contemplated, and I leave it to their ingenuity to discover them. I would particularly call the attention of ornamental leather and paper manufacturers, bookbinders, and, possibly, manufacturers of china, to the process, for it must be remembered that soap when made can be run into moulds of any form, so as to obtain curved as well as flat surfaces for the artist to draw upon. It has also occurred to me that it would prove a very ready and expeditious method of forming raised maps, pictures, and diagrams for the use of the blind. The manipulation is very simple. A lead pencil drawing, if required, can readily be transferred to the smoothed surface of the soap, by placing the face of the drawing on the soap and rubbing the back of the paper; every line of the drawing is then distinctly visible on the soap. The implements used are equally simple; all the specimens sent were drawn with ivory knitting-needles, and small ivory netting meshes for scooping out larger and deeper touches. The only caution necessary is to avoid under-cutting. Having felt the greatest interest in the establishment of schools of design, so well calculated to re-connect Fine Art with manufactures, it will afford me sincere gratification if the simple process now pointed out—and I trust its simplicity will be no bar to its being carefully tested—shall be in the smallest degree instrumental in accomplishing the re-union."

## MINOR TOPICS OF THE MONTH.

THE BRITISH INSTITUTION will open as usual at the commencement of the present month; we have heard no especial report of the works sent in, but we trust there will prove to be no falling off from previous years either in the number or the merit of the contributions: we shall, however, be still better pleased to see an advance over the last two or three years.

HIS ROYAL HIGHNESS PRINCE ALBERT has suggested to the Society of Arts the formation of a gallery of portraits of distinguished inventors—the men whose genius, thought and patient labours have worked out the great results of mental and social civilisation the world now enjoys. The Prince says very justly;—"The names of most of those who are thus distinguished are probably familiar to the world, and nothing is needed to remind men of the reputation they have so justly earned, or of their works. Still, even in their case, it would be interesting to present us, as it were, with their very features. But there are others who have done scarcely less for the happiness, comfort, and improvement of their fellow-men, who are hardly known, even by name, to the general public, which is daily profiting by their inventions; and it becomes almost a duty towards them to endeavour, in this manner, to rescue them from oblivion, and enable them to take that place among the benefactors of mankind to which they are fairly entitled. Great care should, however, be taken in the selection, only to include those whose inventions have had an important and beneficial effect in improving the condition of the people generally, and in advancing science, and in whom, consequently, all should feel an equal interest." It is among the most encouraging events of the age, that his Royal Highness, with so much influence over its movements, is continually directing its progress for good: the object of his present plan is worthy of the propounder and of the Society to whom it is suggested—to show that

"Peace has its heroes no less than war."

That there are difficulties in the way of realising it to the extent desired by the Prince, must be evident; especially with regard to the procuring portraits of comparatively unknown

men; but we do not think them insurmountable with exertion and perseverance.

AT THE STOKES-UPON-TRENT ATHENÆUM during the past month, there was an annual festival, remarkable chiefly for an exhibition of pictures, and works of Art the produce of the district. Stoke-upon-Trent is the "capital town" of the Staffordshire potteries, and here are those famous manufactories of Alderman Copeland and Meers, Minton & Co., which have made the porcelain of England renowned all over the world, and enabled this country to compete successfully with the best productions of other nations. It is peculiarly gratifying to find that, when the managers of a festival such as that referred to are brought to consider how they can best tempt and reward visitors, they look to Art as a leading incitement; such was not the case a few years ago: it is a common occurrence now-a-days—a sure and certain sign of that growing taste and increasing knowledge, under which Art cannot fail to prosper, sowing the seed that is to produce refinement and virtue. The principal contributor of pictures was Mr. Alderman Copeland, and his contributions consisted chiefly of the works of Herring, among them being that very famous painting of "Mazeppa," which may be said to have established the high repute of the artist, and paved the way to his large popularity. It was acquired from the easel by the Alderman, who was the constant and liberal patron of the artist at a time when he required that patronage of which he long ago became independent. With the story of Mazeppa all readers are familiar; the subject was singularly favourable for the peculiar powers of the artist; it supplied him an occasion for introducing horses in all possible varieties of form, colour, attitude, character, and expression, and his triumph was so complete, that his work remains unrivalled in its class; there is no production of modern Art, of this order, superior to it. It should certainly be engraved; it could not fail to make an effective and very popular engraving. Other works, by E. M. Ward, F. Goodall, Muller, Huskisson, &c., &c., were exhibited at this festival; and, of a surety, the crowds by whom the collection was visited received instruction as well as gratification on the evening in question, as well as during some days afterwards, when they continued to be publicly shown.

PIRATED ENGRAVINGS.—A circular, signed by all the leading print-publishers in the metropolis, has recently appeared, directing attention to the "great number of spurious indifferently executed small copies of the most popular British engravings, which are being constantly introduced into this country, and widely circulated, to the great injury of the publishers, and to the detriment of British Art"; and declaring the intention of the subscribers to this document to put the law in force against all persons engaged in importing and selling such pirated works. There is little doubt that a considerable amount of business has been transacted in this way, especially in the provinces, and any plan which has for its object the keeping of the print-trade in a pure and healthy state is entitled to, and shall have, our utmost support; but to effect this, something more is necessary than to keep out of the country illegal and bad copies; we suspect the first step towards reformation lies nearer home; when all has been done here to promote confidence in the public mind, we may then grapple the foreign pirates with stout and clean hands: at present we fear they may turn round on us with the reminder, that there is a mote in our own eye to be expelled ere we can see clearly the beam in theirs.

THE SOCIETY OF ARTS.—The great room of this Society is now hung with a large and beautiful variety of lithographic prints both plain and coloured, but chiefly the latter; an exhibition which shows the present advanced state of this description of art. We have so recently discussed the subject that it is quite unnecessary we should recur to it; but we would certainly recommend a visit to the room, as it contains much quite worth seeing. Messrs. Day & Sons have contributed, among others, Turner's "Blue Lights;" Mr. Vincent Brookes



his "Head of Shakspeare," "Highland Gillie," and some charming specimens of single flowers; Messrs. Leighton & Sons, Mr. Baxter, and Messrs. Rowney & Co., a number of landscapes, figure-subjects, &c.; Messrs. Bradbury & Evans examples of the new process of Natural Printing, of which there are also specimens from the imperial printing-office at Vienna; an establishment that has likewise contributed some admirable groups of flowers, of considerable size, and approaching as nearly to oil-paintings as we should think it possible for mechanical art to effect.

**SCULPTURE FOR THE CRYSTAL PALACE.**—A recent visit to the Sydenham Palace testified to the increase of sculptural models which are rapidly accumulating therein, and which promise to form, eventually, by far the most extensive and diversified exhibition of such works in the world; for we believe there is scarcely an ideal statue of merit, either ancient or modern, from which a cast could be procured, that will not be represented there. Among the latest acquisitions are the original full-sized models of the statue of Shakspeare, from the Stratford bust, and of "Una and the Lion," both presented by the sculptor, Mr. John Bell, who has just modelled for the Company a seven-foot statue of "California," as a companion to the "Australia," already executed in terra-cotta. Knowing something of the cost of sculpture models, the Company must have expended a very large sum for what they have up to this time received within their crystal walls; some few of the English works are voluntary contributions, we are aware; but we presume the majority, as is the case with the foreign productions, are to be, or were, paid for: there are unfortunately few indeed of our own sculptors who are in a position to give away such costly works as life-size models, and we know that foreigners will not, even if they can afford to do so.

**PANORAMA OF CONSTANTINOPLE.**—This picture which is now to be seen in Leicester Square, is one of the most interesting that Mr. Burford has ever exhibited, and the subject is at this time one of great interest. The view is taken from the Seraskier's Tower, at an elevation which affords a perfect view of the entire city. To which side soever the eye is turned it rests upon some object or locality that is famous either in local or in general history. The most prominent buildings are the mosques of Mahmoud, Suleiman, St. Sophia, and Achmet. The seven hills and the edifices they bear are readily distinguishable. One is surrounded by the Seraglio, another by the Mosque Noory Osmanya, the third by the Suleimanya, the fourth by that of Mahmoud II., the fifth by the Sel, the sixth by the Mosque Mihr, and the seventh, on which was the ancient Forum Arcadimya, is now the Avret Bazar. The visitor looks with curiosity upon the semblance of buildings and objects of which so much has been said and written, as the Seraglio, the Sublime Porte, the Aqueduct of Valens, Seraglio Point, the Tower of Leander, Mount Olympus, and all the picturesque and classic *entourage* by which the eye is seduced to dwell gratefully upon the beautifully painted distances; there is yet one feature so extraordinary that it must not be forgotten; that is, the combined fleet. We cannot speak too highly of the qualities of this picture, notwithstanding the extreme difficulty of the subject, it is admirably executed throughout.

**FINSBURY SCHOOL OF DESIGN.**—The success of the School of Art in Camden Town first suggested to some gentlemen in Islington the idea of founding a similar institution for the benefit of the large population of artisans in Finsbury. With the assistance of the committee of the Camden Town school, the preliminary measures were taken, and a local committee formed, Mr. De la Rue being chairman, and the Marquis of Northampton and Mr. Challis, M.P., the patrons—the former presented a liberal donation to the school. Numerous efforts were then made by the committee to raise by subscription the funds required for opening the school; these efforts were not however successful, and the Committee found themselves obliged to separate from the Committee at Camden Town, and to

place themselves in communication with the Department of Practical Art, who immediately offered to provide a master, and also the necessary busts and examples if the committee would conform to their regulations, and place the school under government supervision; these conditions were accepted by the committee. The school was opened in June last, and has met with great support from the working classes, for whom classes are open every evening—for males, on Monday, Wednesday, and Friday; for females on Tuesday and Friday. Morning classes were also commenced for persons of superior condition at the rate of a guinea per quarter; these however have not been well attended, proving that in this district as in many others the lower orders show greater zeal in acquiring a knowledge of Art than the members of a better class. The only drawback the Committee have to complain of is that very common one—a want of funds. They have themselves made advances to assist the school, and at their own expense have awarded prizes and certificates of merit to the pupils. The nightly attendance at the school has been increasing since its opening: the average number present in the male class is about seventy. The plan of instruction is that recommended by the Department of Practical Art, and includes drawing from the object and the flat surface, mechanical and geometrical drawing, and modelling. The progress of the students, under the able superintendence of Mr. Slocombe, the master, has been highly satisfactory.

**THE HAMSTEAD CONVERSAZIONE.**—On the evening of the 18th of January, these pleasant reunions commenced for the season. The drawings exhibited were of great and varied interest—as will be at once understood when we say they were by Duncan, Topham, G. Stanfield, Johnson, and some of the works of the deceased artist, Dewint, with a smaller picture by Etty. According to the report first published by the committee, the Society was established in 1845, since which time it has gradually grown in public esteem, inasmuch that all who have had the pleasure of mixing in these meetings must wish every success to the institution in the promotion of the intercourse between artist and amateur.

**PICTURES BY H. THOMSON, R.A.**—A correspondent whose recollection of the late Mr. Thomson extends farther back than our own, referring to our comments on the "Dead Robin," by this artist, in our December part, has favoured us with a list of the principal pictures painted by him from the first year of his exhibiting, 1802, to the year 1825, when he retired from active professional labours. The list numbers between sixty and seventy pictures, including portraits, a large proportion of the latter being life-size and on whole length canvases. Among his ideal works our informant mentions, "Prospero and Miranda," "Crossing the Brook," "The Shipwrecked Mariner," "Alexander and Hephestion," "The Bath," "It's a cold rainy night," "Love Sheltered," "The Red Cross Knight," "The Schoolboy," "Shakspeare's Seven Ages," "Trap-ball," "Love's Ingratitude," "The Distressed Family," "Boys Fishing," "Titania Sleeping," "Peasants in a Storm," "Salisbury Plain," "De Tabley House and Park," "Lavinia," "Infancy of Jupiter," "Thais," "Cupid Disarmed," "Icarus," "Mauritania," "Cupid and Ganymede," "The Kitten," "Christ raising Jairus's Daughter," "Bed-time," "Miranda and Ferdinand," "Shepherds finding a Child," "Winter's Tale," "Juliet," &c. &c.

**NASMYTH'S "COTTAGE IN HYDE PARK."**—A correspondent, who favours us with his name, referring to the engraving from this picture, which appeared in our November number, writes us word:—"It may be interesting to your readers to know that the house was inhabited by a very old lady of the name of Sims, and was called 'Mrs. Sims's Cottage'; it stood not far from the present station of the Royal Humane Society. I remember its inmate well, a little person whose hair was blanched by time and trouble, for she had lost six sons in defence of their country; the last fell with the brave Abercrombie at Alexandria. George III. presented the cottage to her for her life in consideration of her be-

reavements. This information I had from her own lips, when a boy (I am going back about forty years); I also remember the water, as it had a boat upon it, which afforded me many an afternoon's amusement. Memory often brings back our sorrows, but it also recalls the sweets of life, especially those of our younger days."

**THE HOSPITAL FOR CONSUMPTION.**—The Committee of this most useful and well-managed Institution expect to open the new wing of the building at Brompton in the spring; and in order to commemorate the event, they propose holding a bazaar in June, in the gardens of the Pavilion, Hans Place, Chelsea. Donations of all kinds of works suitable for such a purpose, are earnestly solicited: we sincerely trust the appeal will be answered with a liberality worthy of the cause: it is one that must excite the hearty sympathy of every one in a country where consumption, that insidious and appalling disease, is so prevalent.

**MR. R. W. Buss,** the painter of humorous pictures, has somewhat recently enrolled himself on the list of public lecturers, by delivering a series of essays on "Comic and Satiric Art in England," from the earliest period to the present time; illustrating his disquisitions by illustrations of the styles of the great caricaturists, Gillray, Rowlandson, J. and G. Cruikshank, Woodward, North, &c. &c. These lectures have been delivered in London, Manchester, and at Wimpole Hall, the seat of the Earl of Hardwicke. Mr. Buss, we understand, has again started into the provinces, having engaged to lecture at Plymouth, Devonport, Exeter, Leeds, Sheffield, and Wakefield. The subject he has taken in hand is one that may be made, as it doubtless is, very amusing, and not uninteresting.

**INCREASING LONDON** might surely show before it be too late, a little increase in public taste. Already has it thrown its streets over the "fresh fields and pastures new" which formed its boundary; and now it threatens to spread farther on all sides until the old prophecy that "Hampstead Hill shall stand in its midst," seems about to come true in the course of another century. The range of fields from Regent's Park to Hampstead—a range that gives now a line of grass land from Portland Place to that "woody eminence," is about to be built over in the ensuing spring; but ere the workmen commence—there is yet time to arrange some good and picturesque general plan of proceedings, which might be readily carried out, and save us from the imputation of possessing the largest and ugliest capital city in Europe. When the great fire gave Wren an opportunity he proposed a plan, which, if carried out, would have made it convenient and beautiful. We hear that a noble suburban avenue planted with trees, like the *allées vertes* of the continent has been proposed between the Park and Hampstead. We hope it may be carried out, and that in this direction, at least, we may show a little of the taste not so desirable in our great thoroughfares.

**AMERICAN DAGUERRETYPE.**—We have recently inspected some daguerreotype portraits executed in Philadelphia, which are as remarkable for their cheapness as their beauty. They are of the ordinary miniature size, coloured, and mounted in an oval frame, and then inserted in a folding ornamental leather case; the whole being executed for eight shillings. They are remarkable for their clearness and accuracy. The instantaneous character of such a mode of obtaining portraiture might surely render it cheaper among ourselves; and thousands obtain what hundreds only ask for now. It is an art cosmopolitan in its very nature.

**ROYAL SKATES.**—We have had shown to us by the manufacturers, Messrs. Marsden, Brothers, & Silverwood, of Sheffield, several pairs of skates made for the queen and the young princes, which testify how much of ornamental art such comparatively trifling objects are capable of receiving. The "keel" of the skate, and the socket for the heel of the wearer, are richly engraved; the "toe-end" of the former is represented by the body of a swan with its neck arched; instead of the ordinary straps to fix the skate, there is a patent-leather shoe, orna-



mentally stitched with white silk and lined with fur; the sole is of satin-wood for her Majesty's skate, and of rose-wood for those of the princes.

ENGRAVINGS BY JOHN BURNET.—We see by our advertising pages that Messrs. Southgate & Barrett will shortly sell the published plates executed by Mr. J. Burnet, many of which have now become exceedingly scarce. The variety and acknowledged excellence of these works must cause them to be much sought after by amateurs and collectors.

THE ROMAN WALL.—Few persons in the south of England would imagine that the Roman remains in the border counties are of so perfect and extraordinary a nature as recent investigations have proved them to be. The great Roman wall, constructed by the Emperor Hadrian to prevent the incursions of the northern tribes, and which stretched across England from sea to sea, still remains very perfect in the centre of the island. The recent excavations conducted on the site of the towns founded by this people at intervals on the line of the wall have afforded many curious results; at Chesters and Housesteads the Roman streets and houses have been uncovered, and it is again possible to pass through the gates, up the streets, and into the houses of the ancient inhabitants. At Birdoswald the gate of the city has been discovered singularly perfect, with the grand chambers on each side. The pivot holes, where the gates have swung, remain, and in the pavement the deep ruts worn by the Roman chariot in passing in and out are distinctly visible; at Housesteads they are several inches in depth. A large number of sculptures and inscriptions have been discovered on the line of the wall, which give a very perfect idea of Roman life in Britain. It would abundantly repay either government or private individuals if excavations were conducted systematically and scientifically in these buried cities, which would be of the utmost interest to historic students; but we are more disposed to dig for treasures on the continent than at home; and so entirely neglect the existence of the very singular remains still among us, while we journey far to see many things of even less interest than we have in our own land. We hope the day is not far distant when a change in this erratic taste may occur.

MR. A. W. HAKEWILL'S LECTURE on the "Paintings by Barry," in the great room of the Society of Arts, has been well spoken of in our hearing by some who attended it. It was delivered on the 22nd of December, at Mr. Blagrove's concert-room in Cavendish Square, but we were not able to use our card of invitation for the evening. The works of that eccentric and unfortunate son of genius, Barry, present to a competent critic sufficient matter for copious analysis and criticism.

THE BRITISH FLEET.—There is now in the hands of Messrs. Ackermann, for the purpose of being lithographed, a large and most clever drawing by Mr. W. O. Brierly, representing the British fleet lying at anchor in harbour, including the Duke of Wellington, the St. Jean d'Acre, and a score of other noble ships which England has recently sent forth to maintain her own interests and those of her allies. We have never seen Mr. Brierly's well-known talents as a marine-painter more powerfully developed than in this work: in the present juncture of politics a print of it will be peculiarly acceptable.

CROMWELL AND MILTON.—A picture is now exhibited at Exeter Hall, entitled "Cromwell dictating to Milton his letter to the Duke of Savoy," the purport of which letter was the demand of religious liberty for the Protestants of Piedmont in 1655. The picture is painted by Newenham, and it is we think the best of his works. The figures are of the size of life; Cromwell has risen from his seat in the energy of his enunciation, and Milton, who was young at this time, is seated at a table. There are great substance and force in the figure of Cromwell, and stern resolution in the features. He wears a buff coat, with loose brown continuations, and boots; in short, an ordinary military dress. The composition is simple, the principal interest centering in the two heads. The picture has been very successfully engraved.

## REVIEWS.

A TREATISE ON THE CURVILINEAR PERSPECTIVE OF NATURE; AND ITS APPLICABILITY TO ART. By W. G. HERDMAN. Published by J. WEALE & Co., London.

The first promulgation of Mr. Herdman's theories of Perspective was made in the columns of the *Art-Journal* in the year 1849, when two articles appeared from his pen, together with some letters from correspondents in reply to the principles which the author had put forth. The work now before us aims at a more extended development of his system than that we published, and it contains a large number of plates, in the shape of diagrams, ground plans, and architectural views drawn in accordance with the writer's theory, which is, in a few words, that rectilinear or right-lined perspective—that hitherto taught and practised by artists of all ranks and of every kind—"is not in harmony with the laws of nature, of reason, or of vision;" but these laws demonstrate beyond controversy that truth in drawing is only to be attained by the knowledge and application of curvilinear perspective. Now Mr. Herdman admits that his remarks on natural phenomena are quite new to the scientific world, and that his theories cannot be appreciated till it is found in what manner "they will be useful, which at present is not known;" and thus it is clear he does not himself see the practical bearing of what he propounds; and if he feels himself in this position, how must others feel who are not so far-seeing as he, and who are ignorant of truths which have forced themselves on his mind, though unable to develop them satisfactorily to others? We are by no means disposed to dispute his arguments, which unquestionably seem to us to be founded on the generally accepted laws of nature; but if he is right, then the whole Art-world has hitherto been wrong, and this we can scarcely allow, and certainly cannot detect their errors in their works; while in the drawings by which he illustrates his theory, we find little or no sensible result differing from the old recognised system. All great innovations upon long established practices, and on principles assumed as truths, one is naturally slow to give heed to, yet this is no evidence against their veracity; and without offering either an adverse or favourable opinion of what Mr. Herdman advances, except to say that for years we sketched after the rectilinear method without finding ourselves far wrong in what we believed we saw, we recommend his book to those who have more time than we now have to test his arguments: they are well worth consideration.

TURNER AND GIRTIN'S PICTURESQUE VIEWS, SIXTY YEARS SINCE. Edited by THOMAS MILLER. With Thirty Engravings of the Olden Time. Published by J. HOGARTH, London.

Had not chance, as we learn from the preface to this handsomely got up volume, thrown into the hands of the publisher the series of engraved plates which embellish it, we may confidently affirm it would never have made an appearance. We do not make this remark by way of disparagement, but merely as an opinion that, considering what Art has now attained to, and what the present taste of the public is, no publisher would have incurred the risk of re-engraving these plates with the slightest hope of a remunerative return for capital expended. The drawings of Turner when a young man, and of Girtin who was then his contemporary, carry us back to the early days of English water-colour painting, of that school of which they may be considered the founders; but having our eyes filled with what the last twenty years have produced, these primitive essays lose no small portion of the charm they would otherwise have. Yet they possess an interest and a value which will not be unappreciated, for what did either Turner or Girtin ever put forth that is unworthy of being perpetuated, though we are carried back to the matter-of-fact landscape-painting of more than half a century since, tame, formal, and unpoetical? These thirty engravings, by J. Walker, are views of some of the principal cities, towns, and castles of England, and if truthful representations of what the places then were, as doubtless they are, how great a change has passed over the face of the country; we look upon them until we are ready to ask as did Macduff of his native land,

"Stands England where it did?"

The best plate in the book, as affording a foretaste of Turner's marvellous genius in the representation of light, air, and distance, is "Flint, from Park Gate;" of the rest it is sufficient to say that they are consecrated by the names of Turner and

Girtin. We may remark, as evidence of the estimation in which they have been held by amateurs, that in the sale, last year, of Mr. Haviland's collection, that nine of the original impressions, ordinary prints, with the margins uncut, sold for five pounds; the known rarity of the prints, rather than their worth as engravings, must have caused them to realise such a price. The letter-press comprises entertaining memoirs of the two painters, and some readable descriptions of the places illustrated.

THE BOOK OF CELEBRATED POEMS, Illustrated by upwards of Eighty Engravings. Published by SAMPSON LOW & SON, London.

This beautiful volume, contains forty-three of the most popular poems in the English language unabridged; these are illustrated by designs from the pencils of C. W. Cope, Henry Meadows, G. Dodgson, and J. Fergusson. The volume opens with an introduction from the anonymous pen of one, who feels and appreciates our national poetry, which is quite as great an honour, and a treasure to "Old England," as its "wooden walls," or glowing history. "The Book of Gems"—and "The Book of British Ballads"—have fostered a large progeny into popularity, and may well be proud of their children; this is certainly a book fit to grace a drawing-room table, and the selection is made with taste and judgment. Still it is a question if the reader could not better judge of the merits and certainly the power of a poet from a number of extracts rather than from one poem however excellent. But to find all these gems in one chaplet, is a great delight, and the public will no doubt appreciate it as it deserves. Our transatlantic neighbours seize upon a book of this description with an avidity which evinces their keen appreciation of the beautiful, and their desire to possess whatever is most admirable in the Old World. The wood engravings which illustrate the volume, are of mingled degrees of excellence; some of the designs are worthy of the poetry, some not so well up to the mark.

THE LIFE OF MARTIN LUTHER, THE GERMAN REFORMER. In fifty Pictures, from designs by GUSTAV KÖNIG. Published by N. COOK, London.

A book of sterling value as regards the illustrations, and of the utmost interest to every Protestant reader; less copious in its narrative than Michelet's *Life of the great Reformer*, it yet sets before us all the principal events of his extraordinary career. The work is a translation from the German, and originated thus. Gustav König, a distinguished artist of Munich, some few years since conceived the idea of presenting the life of Luther in a series of pictures: the drawings were accordingly made, and exhibited in that city, where they became so popular that it was resolved to engrave and publish them, with appropriate accompanying text. The latter portion of the work was entrusted to M. Gelzer, who wrote for this purpose "A Sketch of the Rise and Progress of the Reformation in Germany," in which, as of course, Luther's life is the most prominent feature. The woodcuts forming the fifty illustrations are of the highest class; very German in style, but most spirited and delicate, while exhibiting none of that poverty of appearance which we generally find in such works of Art from the country whence these emanate. We hope to introduce some examples of them in our next number. The volume is of a goodly size, and deserves a fitting place among the "books of the season."

FEATHERED FAVOURITES: Twelve Coloured Pictures of British Birds, from drawings by JOSEPH WOLF. Published by T. BOSWORTH, London.

This is one of the earliest of the handsome books that heralded the new year: it contains a dozen coloured illustrations of British birds, exquisitely placed and arranged, but in which the bird is made far too subservient to the "picture." Each print has its circular frame-work of leaves, or grain, or flowers, in delicate gold, and the "picture" gives the bird, and its haunts and habits. This is not intended to be a work on natural history, but simply a beautiful pleasure-book for those who love birds and poetry. We rejoice at the homage paid by poets to the "feathered warblers of the grove," and each bird in this volume has its attendant train of poets—Barry Cornwall, Howitt, and Montgomery address "The Sparrow;" "The Wren" is celebrated by Grahame, the Rev. Fredk. Faber, Montgomery, Jennings, and John Clare. The charming and sportive "Black Cap" is sung of by Waring, William Howitt, Bishop Mant, and John Clare. "The Woodlark" has but a limited train of attendants, as quotations are only given



from Burns, Jennings, and Montgomery. Why was not a portion of Shelley's poem brought to do homage to this first of British birds? and why should he have been honoured by only three quotations, when the "Swallow" has no less than six? Moreover we must find fault with the drawing of the Lark; he is made a clumsy bird, with feet and spurs as large as those of a game cock. The Swan is graced by the names of Wordsworth, Tennyson, Thomson, and Milton, and why not the apt quotation—

"The Swan on sweet St. Mary's lake  
Floats double—Swan and shadow."

But the book is rich enough in the sister Arts, and we ought not to be fastidious. Nothing can surpass the "getting up" of the volume. Paper, type, and binding are all excellent. It is indeed a very charming "gift-book" for the time.

A MEMORIAL OF HORATIO GREENOUGH. By H. T. TUCKERMAN. Published by G. P. PUTNAM & Co., New York.

It is not a little singular that in a young country like America, which has but comparatively of recent date emerged from a condition of semi-civilisation, sculpture, the most elevated of the Arts, should have advanced considerably beyond the others; yet we believe this to be the fact; for painting has given to its disciples no such renown as that allied with the names of Hiram Powers and Horatio Greenough. Though the former of these is better known among us, only, however, by his "Greek Slave," the latter has executed a number of works which would do honour to any modern school. Greenough was the father of the American sculptors; a man of lofty intellect and most accomplished mind. The greater part of his artist-life—which must be regarded as a short one, for he died in 1852, at the age of forty-seven—was passed in Italy, chiefly in Florence. Mr. Tuckerman, who may be designated as the "Vasari" of the artists of America, has, in this small volume, offered a grateful tribute of his esteem and admiration of his deceased friend; and in addition to the biographical notice, has appended several elegantly-written papers upon Art from the pen of Greenough, which show the sculptor to have possessed as profound a knowledge of the theory of the beautiful, as he was competent to illustrate them by the labour of his hands.

"CYMON AND IPHIGENIA," OR LOVE AT FIRST SIGHT. Engraved by S. BELLIN from the picture by W. HUNT. Published by LLOYD, BROTHERS, London.

Clever and humorous as is Mr. Hunt's drawing, and ably as Mr. Bellin has engraved it, the subject is scarcely worthy of being transferred into a large print. A young clown has penetrated into the interior of an outhouse attached to the farmyard, where he discovers a girl in a sitting posture fast asleep, and he is standing before her, leaning on his pitchfork, with a look of half-idiotic admiration. We held the picture to be a libel on the rising generation of our

"Bold peasantry, the country's pride,"

If intended as a fair specimen of what they are presumed to be. Mr. Hunt generally paints his ploughboys and milk maids even "ruddier than the cherry," and pays them a compliment in so doing which is not unmerited; but here, whether intentionally or otherwise, they have not justice at his hands, as the lad, at least, has scarcely the appearance of an intelligent being. Mr. Bellin has imitated the artist's style of working admirably; to the lovers of comicalities or rather burlesque, the print may be acceptable; and had it been a fourth of the size, we think it would be more generally approved of.

THE DAY OF A BABY-BOY. From the German of Bergher. Illustrated by JOHN ABSOLON. Published by GRANT & GRIFFITH, London.

Is almost too young for us, though children under six will doubtless delight in the wonderful little "Billy," who is the hero of the various "baths," and "walks," and "dinners," and "lullabys," which he doubtless enjoyed thoroughly.

THE HIGHLAND GILLIE. Printed in Chromo-lithography by VINCENT BROOKS from the picture by R. ANSDRELL. Published by LLOYD, BROTHERS, London.

This is another of Mr. Brooks's extraordinary facsimiles of paintings, so truthful as almost to defy detection: the subject is well calculated to develop the resources of the chromo-lithographic art; a boy over whose shoulder is slung a brace of birds is standing, with a couple of dogs on the look-out, leaning on a large fragment of rock. Every

part of the picture is imitated with wonderful fidelity; the manipulation of the artist is most carefully rendered, the colouring is brilliant as if laid on by the hand from the palette; while there is a "body" in the surface which might be mistaken for actual painting in oil. A few more such examples as this, and others of a similar nature that have recently passed under our notice, and we may decorate our walls with works of art scarcely inferior to the originals, at fifty or a hundred per cent less than the cost of the latter.

A BRACE-BEAKER WITH THE SWEDES. By W. BLANCHARD JERROLD. Published by N. COOKE, London.

Mr. Blanchard Jerrold has produced a very agreeable galloping volume, which cannot fail to interest and amuse; it can be taken up as a sketchy light narrative in the railway-carriage, or thought over by the household fire. The drawings which illustrate the letter-press are furnished by the author, who thus proves his power over pen and pencil, and the whole is wound up by an appendix, which is of value to those who seek information as to the articles which Sweden exports into the world. We are grateful to Mr. Blanchard Jerrold for much pleasure and information.

WHO'S WHO IN 1854. Edited by C. H. OAKES, M.A. Published by BAILY, BROTHERS, London.

For six years has Mr. Oakes been solving the difficult problem of "Who's Who," and what is still more difficult, has given "universal satisfaction." The little red book finds its place quite naturally beside the yellow cover of our "Bradshaw," and we could no more do without the one than the other, the only difference being that "Who's Who" is perfectly intelligible, while we candidly confess that we never did understand "Bradshaw." It is really curious to note how much information Mr. Oakes has crowded into so small a space.

ILLUSTRATED ALMANACKS:—THE BOUDOIR ALMANACK. Printed by WATERLOW & SONS. THE COMMERCIAL ALMANACK. Published by ASHBEE & DANGERFIELD, London.

These are two "sheet almanacks;" the first is headed by a group of naked children, with fruit, prettily executed in chromo-lithography, from a bit out of a picture by Rubens, we think; the second is ornamented with several landscapes, freely and effectively drawn on the stone, and printed on a tint heightened with white; it is very neatly got up.

NATURAL HISTORY AND ANTIQUITIES OF SELBORNE. By the REV. GILBERT WHITE. Edited with Notes by SIR WILLIAM JARDINE, F.R.S.E., &c. &c. Published by N. COOKE, London.

We cannot have too many editions of this charming and ever-living book; and this, with its seventy engravings, is well worthy a place in the library, as well as on the drawing-room table. We can imagine how astonished the author (so modest and diffident) would have been, could he have foreseen it, at the popularity which has attended this "History" since its publication in 1788.

CAPTAIN PENNY. Engraved by J. SCOTT, from the Portrait by S. PEARCE. Published by H. GRAVES & Co., London.

We know this intrepid navigator only by the reputation he has deservedly gained from his chivalric and undaunted efforts to trace out poor Franklin, and are, consequently, unable to identify the artist's personification. But the portrait looks "every inch the man" he has proved himself,—brave, firm, and persevering: he is represented in his Esquimaux dress, and among the snows of the Arctic regions.

STUDIES OF LANDSCAPES, AFTER THE MOST EMINENT ENGLISH MASTERS. Part VI. Published by E. GAMBART & Co., London.

The lithographic prints in this part of Messrs. Gambart's publication are of unequal interest and merit. The "Woodland Glade," after a drawing by J. E. Millais, A.R.A., presents a curious contrast to the works which have recently gained for him his well-merited academical honours: it is a bit of common-place rural scenery, neither attractive in matter nor manner, and is very heavily lithographed. "The Sands," Yarmouth, after that clever water-colour painter, the late S. Austen, is a "Collins-like" sketch. "Mill at Bedgellert," from a drawing by J. F. Lewis, is a picturesque subject, prettily treated. A "Moonlight Scene," after the late J. Barrett, is good;

the group of trees forms an excellent study. The "Forest Skirt," from a drawing by Linnell, presents us with the truthful character of this admirable painter's works. "On the Coast of Scotland," does meagre justice to the pencil of C. Stanfield, R.A.; there is no spirit in the print.

HOMES OF AMERICAN STATESMEN. Published by G. P. PUTNAM & Co., New York, and S. LOW & SON, London.

This volume makes a suitable companion to the "Homes of American Poets," which came under our notice a year or two since. It introduces the reader to the dwellings of the great men who have been placed at the head of the Republic since the "War of Independence,"—Washington, Franklin, Jefferson, Adams, Clay, Henry, Madison, &c. &c., with brief biographical sketches of the history of the statesmen, and specimens of their autobiography. It is an entertaining volume both in description and illustration.

YOUNG ENGLAND, YOUNG SCOTLAND. Lithographed by T. H. MAGUIRE, from the Picture by C. BAXTER.

LITTLE WIDE-AWAKE. Painted and Lithographed by T. H. MAGUIRE.

LITTLE MISCHIEF. Lithographed by T. H. MAGUIRE, from a Drawing by A. SOLOME.

THE TWO KITTENS. Lithographed by J. A. VINTER, from the Picture by J. LINNELL.

LITTLE SUNSHINE. Lithographed by T. H. MAGUIRE, from the Picture by J. SANT.

Published by LLOYD, BROTHERS, London.

We are sure no commendatory words of ours can enhance the popularity of this series of juvenile portraits; they are all excellent, and cannot fail to win their own way to public estimation. If these children are types of the generation to come after us—as most assuredly they are—the future fathers and mothers of Britain, we may confidently confide the destinies of the country into their hands, as brave and virtuous guardians of her liberties and her high moral character. There is no symptom of degeneracy in the Anglo-Saxon race among such merry laughing eyes, and rosy, solid cheeks.

"SHERRY, SIR?" Engraved by F. HOLL, from the Picture by W. P. FRITH, R.A. Published by LLOYD, BROTHERS, London.

We wonder where Mr. Frith found his model for this pretty portrait from humble life; certainly, the hostleries of London do not abound with such: she would make the fortune of any Boniface who is lucky enough to have so personable and dapper a serving-maid to wait on his customers, even if his "sherry" were not of the choicest quality. The subject has an antecedent in a modern Dutch or German picture, an engraving of which has lately been very popular; Mr. Holl's print is well engraved, and may deservedly claim as much of public favour as its continental rival.

A HISTORY OF THE HOLTES OF ASTON, BARONETS. By ALFRED DAVIDSON. With Illustrations from Drawings by A. E. EVERITT. Published by E. EVERITT, Birmingham.

To the public in general, the interest that attaches to this work arises from the various views it contains of the ancient baronial mansion of Aston Hall, in Warwickshire, for some centuries the seat of the Holte family, whose baronetcy is now defunct. The house presents one of the best examples in the kingdom of Elizabethan architecture; it is now, we believe, doomed to destruction; at least, it is untenanted, and is therefore on the high road to decay. It always saddens us to hear of these monuments of the past being swept away; their absence makes "Old England" seem like a new country, instead of one hallowed by a thousand historical recollections with which these ancient edifices are associated.

THE LITTLE ARCHERS. Engraved by F. JOWBERT from the Picture by H. LE JEUNE. Published by ACKERMANN & Co., and Mr. M. HOLLOWAY, London.

This little print forms an admirable companion to one we noticed some months since, entitled "The Little Anglers," the joint production of the same artists. The scene of action lies in a meadow adjoining a farm-yard; the target is a dead crow suspended from a pitchfork stuck into the ground; the archers are two chubby-faced children, the younger of whom, under the direction of a farm-lad—such an one as Bloomfield described—is shouldering his little cross-bow to "kill the slain." The composition is very delicately engraved; both of them make as pretty a pair of rustic scenes as we would desire to hang on our walls.



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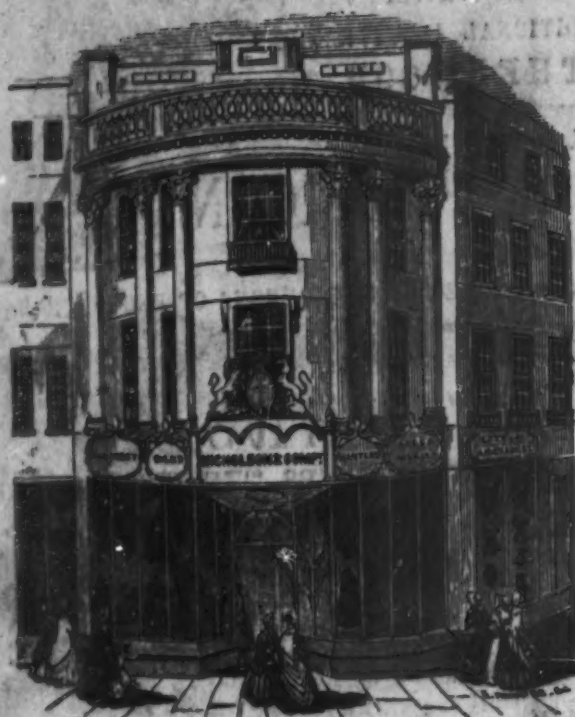
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